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THE HISTORY

OF

THE ROYAL ACADEMY OF ARTS

FROM ITS FOUNDATION IN 1768 TO THE PRESENT TIME.

WITH BIOGRAPHICAL NOTICES OF ALL THE MEMBERS.

32052

BY WILLIAM SANDBY.

IN TWO VOLUMES.

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THE long-continued illness of King George III. had deprived the Academy of the personal aid and encouragement of its Royal Founder for many years; yet his death, in January 1820, was felt as a mournful event by all the members, although very few of those originally appointed on the foundation then remained. It had been the especial privilege of its officers to transact the business of the institution by direct communication

with the Sovereign, without seeking the intervention of any official personage; and on every occasion affecting the personal welfare of the King, it was the practice of the Academicians to offer an address to His Majesty, either of congratulation or condolence. Of the former kind were those on the twenty-fifth and fiftieth anniversaries of the commencement of his reign; of the latter, the expression of their sympathy in the loss of his favourite daughter, and on the death of Queen Charlotte. Besides these, other addresses, on subjects affecting the Royal Academy, were occasionally presented by the President,—as those in 1800, respecting the succession of seats in the Council; in 1812, in reference to the memorial of the engravers; and in 1815, on the proposed national monument. The two latter were addressed to the Prince Regent, who ascended the throne as King George IV. in January, 1820, and who then, in answer to the loyal address of the Academicians, assured them that all the privileges of personal communication and support afforded by his royal father might be looked for from himself.

The death of West followed soon after the King's accession; and, by a vote which was almost unanimous (since there were only two dissentients), Sir Thomas Lawrence was elected, on the 30th of March, 1820, to fill the chair vacated by the late venerable President. He was then in the prime of life, having early attained an amount of popularity and royal and distinguished patronage which might well have awakened the envious opposition of less successful competitors for fame. But it appears to have been agreed by all who could lay any claim to succeed to the chief seat in the Academy, that Lawrence was the most qualified to fill it. Howard says that "from the moment of his election he seems to have determined to win all hearts, and no man ever possessed greater fascination." He was an example of that happy combination of the artist and the gentleman which is so

suitable to the position he attained in the Academy and in social life; for while as an artist he was studious and indefatigable throughout his career, as a man he was self-possessed, amiable, courteous, and yielding. A spirit of gentleness and moderation distinguished him in all things; and as President, he passed through the ordeal which the office presents to ordinary dispositions, with no

Sir Thomas Lawrence, P.R.A., from the portrait by Charles Landseer, R.A.

excitement to himself or others. Even Fuseli, who was rarely satisfied with anything done by others, said, "Since they *must* have a face-painter to reign over them, let them take Lawrence;" and while none could dispute his genius as an artist, all were obliged to confess that no one of the Academicians could excel him in the etiquette of the station he had to fill; for while he was a man of the world, he had a mastery of his temper and his tongue,

and was remarkable for being alike prudent, sagacious, sensible, and conciliatory.

Shee, who, ten years afterwards, attained the same distinction, wrote to a relative in Ireland, who seems to have expected that he would then have been chosen to succeed West, saying—

"I voted for Sir Thomas Lawrence myself; and never gave a vote with a more sincere conviction of its justice and propriety, both as to the Academy and the arts. . . . He is the best artist of his time,—the public recognise him as such,—he has been raised in rank by his Sovereign, and selected for a kind of mission of art, which gives him a consequence and celebrity never before enjoyed by any English artist. He is highly respectable in his appearance, and gentlemanlike in his manners; and can support the dignity of the situation, as to expense and establishment, in a way that no other member of the Academy can pretend to."

The ready choice of the Academicians was confirmed by the King, who took the opportunity of his installation to show his interest in the Academy by conferring upon the President a gold medal and chain, to be worn by Sir Thomas Lawrence and all future successors to the office. The medal was inscribed, "From His Majesty George the Fourth to the President of the Royal Academy."

There is little to record historically in the career of Lawrence in his position as President. During the ten years in which he held the office, the Academy continued to maintain its position, and to fulfil the purposes of its institution; but nothing remarkable occurred to interest future generations. Lawrence followed the example of his predecessors in taking the opportunity of the annual distribution of the prizes to address the students; but each year this task became more difficult and less necessary, since the track had been again and again retraced in the interval since Reynolds first entered upon it; not only by his successor in the office, but by the many talented professors who had annually been discoursing to the

students on the principles of art. When the first President addressed them, the ground was untrodden; the history, literature, and philosophy of the arts had been but little studied in this country, and were imperfectly understood; and Reynolds pursued the field of such investigation with such careful and judicious scrutiny that he left little that was new to be discovered by those who followed him. Barry, Opie, and Fuseli had also lectured eloquently and learnedly on the same topics before Lawrence became President; and hence we find that his discourses had no pretension to be similar to those of his predecessors, but were directed mainly to the correction of any defects, or the approval of any excellences, in the works of the students who were competitors in the several schools. They were full of good advice, and were delivered with a kindness of manner which proved his sincere wishes for their welfare and success. He was always just in any observations he introduced as to the merits of his brother artists, whether alive or not; and no feeling of envy or jealousy ever seems to have ruffled his spirit.

In his first discourse to the students, on the 9th of December, 1820, when silver medals only were distributed, he expressed his disappointment at the slow and inefficient progress, in certain respects, of the students in the Life Academy, and pointed out the ways in which they might benefit by the study of the living model. In the same manner he urged the students in the Painting School to take advantage of their opportunity of studying and copying the works of the great masters, and congratulated the students of the Antique in their continued and decided improvement. He concluded his address by referring to the instance of the gracious regard of the King for the progress of the young artists, afforded by the recent presentation, by His Majesty's command, of a splendid collection of casts from the antique models in the Royal Collection, among which was the celebrated Venetian Bronze Horse.

On assuming the office of President, Lawrence felt called upon to do more than he had hitherto done for the benefit of young artists, although he had always been ready, by advice, patronage, and substantial assistance, to help them in their early struggles. He now proposed to convert his private house — full of art-treasures as it was — into a kind of Art School to which the students of the Royal Academy might resort for study and instruction. But it was with regret that he found his affairs so far involved that he could not appropriate the money necessary for carrying out the project, which was therefore necessarily relinquished. His friendship with Mr. Angerstein, however, enabled him to obtain entrance to his picture-gallery for those who desired to study the works of the ancient masters it contained, until it became, a few years afterwards, the nucleus of our present National Collection.

In his address on the 10th of December, 1821, when the gold medals were awarded, Lawrence congratulated the students in the Life Academy on the decided improvement they had made, and urged them not to depend on genius alone, but to give "a constant attention to correctness and purity of drawing; and this, too, in the most minute and apparently insignificant parts, as well as in the general contour of the whole." In regard to invention, he observed that "he who would make us feel, must feel himself;" and advised them to consider their subject as it would have taken place in reality, rendering everything subordinate to expression. In this discourse are found all the observations he ever made in public in regard to the works of the ancient masters which he had examined in the galleries he visited, especially those of Leonardo da Vinci, Raffaelle, Domenichino, and Rembrandt.

Another society for the exhibition of paintings, sculpture, architectural designs, and engravings was established in 1823, as "The Society of British Artists," with the

view to afford additional facilities beyond those which the Royal Academy was able to provide, for the exhibition of works by artists who were not members of that institution. The founders of the new Society seemed to anticipate some opposition from the Academy to the formation of a rival exhibition, for they asked the concurrence of the members of the Royal Academy before seeking a charter of incorporation. The assent was readily given in this as in every other instance in which any measure having for its object the promotion of art or the benefit of artists has been proposed to the Academy. It has never withheld its ready countenance and support to any kindred institution, so far as is consistent with the preservation of its own means and opportunities of carrying out the purposes for which it was founded. The Society of British Artists originally offered the advantage of their exhibition-room free to any artist, the rule being that "All moneys arising from the sale of works in the exhibition will be paid to the respective artists, without any deduction whatever, when received from the purchasers;" and donations and subscriptions were solicited in furtherance of the views of the Society. It obtained a Royal charter in 1847, and has now a gallery in Suffolk Street, Pall Mall East, containing 700 feet of wall, well lighted; but at the present time it admits only the works of the thirty members of the Society free, charging a commission of 10 per cent. on all the other works of art sold, on the first price sent with them; making no other charge, however, in respect of any works sent for exhibition. In 1861 877 works were displayed on these walls, and yet the Academy is still compelled to reject, from want of space, many hundreds of good works annually sent to their exhibition.

At the distribution of the medals and prizes on the 10th of December, 1823, Sir Thomas Lawrence, in speaking to the students at the Royal Academy, said, "Your judges are but students of a higher form. . . . . It is a

part of the triumph of our art, that it is slow in progress, and that although there are frequent examples in it of youthful promise, there are none of youthful excellence. . . . . Proceed, then, with equal firmness, humility, and hope: neither depressed nor vain." Then he proceeded to speak of the rising English school and its capabilities, and of the works of the deceased members of the Academy, some of which "more than placed it on a level with the most enlightened schools in Europe." He discoursed eloquently on the talents of his distinguished predecessors,—of the dazzling splendour of the genius of Reynolds, reminding the students of the expression of Burke, that "in painting portraits, he appeared not to be raised upon that platform, but to descend to it from a higher sphere;" and next of the facile power of West, whose historical compositions were at that time collected by his son for exhibition, but comparatively neglected. "But though unnoticed by the public, the gallery of Mr. West remains," he continued to observe, "for you, gentlemen, and for your instruction; while the extent of knowledge that he possessed, and was so liberal to convey—the useful weight of his opinions in societies of the highest rank—the gentle humanity of his nature—and that parental fondness with which youth and its young aspirings were instructed and cherished by him, will render his memory sacred to his friends and endeared to the schools of the Academy, while respect for worth and gratitude for invaluable services are encouraged in them." He concluded this address (one of the most interesting of his discourses) by urging the professors of art to be true to the dignity of their vocation,—never to bend a noble theory to imperfect practice,—and by reminding them that while there may be new combinations, new excellences, new paths, new powers, there can be no new *principles* in art; and that the variety of Nature has no limit, for the subjects she presents afford ample scope for the utmost diversity of thought.

The next year was a memorable one in the annals of art in England, for it was in the year 1824 that the Government first recognised the importance of encouraging the fine arts, and adopted measures to secure for the instruction of the people and of artists, some noble examples of the works of ancient masters. It had long been lamented, as information relating to art became more general, that no national collection of pictures existed, although many fine works were possessed by private collectors; and in 1824, during the administration of the Earl of Liverpool, the assent of Parliament was obtained to the purchase of the collection of John Julius Angerstein, consisting of 38 pictures, 29 of which were the works of Claude, Titian, Raffaelle, Poussin, Rubens, Rembrandt, Vandyck, Cuyp, Correggio, and other foreign masters, and 9 by British artists — the latter including 7 by Hogarth (his own portrait and the series of 'Marriage à la Mode,') Sir J. Reynolds's 'Lord Heathfield,' and Wilkie's 'Village Festival.' The sum of £57,000 was voted for their purchase, and £3000 for the expenses of the establishment, on the 2nd of April, 1824; and the collection was opened to the public in the house of Mr. Angerstein, in Pall Mall, on the 10th of May following. Four pictures, by Correggio, Titian, Caracci, and Poussin, were purchased for £12,800 in 1825–26, and sixteen pictures were presented by Sir G. Beaumont, Bart., in the latter year. No further additions were made until 1831, when the Rev. W. H. Carr bequeathed thirty-four pictures. The whole collection for the first twenty years was exceedingly small, but has latterly been enriched by many valuable additions made by the present keeper, Sir C. Eastlake (who in 1843 succeeded Mr. Seguier),[1] and the munificent

[1] When the appointment of Keeper was first made by public competition, Lawrence offered himself as a candidate for it, being desirous to save the pictures from the spoliation of cleaning and restoring, which he feared they might receive under the charge of others. He did not succeed, however, and another gentleman, Mr. Seguier, was selected for the appointment.

bequests of Mr. Vernon and the great artist Turner, besides other contributions. Thus the means of public instruction in acquiring a knowledge and taste for art, and models for imitation and study by the present professors, which had been so long needed, were provided. The formation of such a collection was a fruitful source of discussion when the Academy was founded, and often subsequently until this period. In addition to the donations and bequests made to the National Gallery, nearly £200,000 has been expended by the Government on the purchase of pictures up to this time; and it is therefore evident that no private institution such as the Royal Academy, deriving its income, not from the State, but from its own exhibitions, could ever have hoped to form a worthy collection of works by the great masters which would either illustrate the history or display the characteristics of the several ancient foreign schools; and those who had the management of its affairs acted wisely and prudently in resisting the efforts made so to divert the appropriation of its funds from their legitimate purposes, since it must inevitably have proved a failure.

On the 10th of December, 1824, Sir Thomas Lawrence distributed the silver medals and prizes awarded to the students. In congratulating them on their efforts and progress, he said that the Council would have given a larger number of medals to mark their approval of their attainments, but that, "by referring to the laws which had the sign-manual of his Majesty, they found they could not depart this year from their usual course of giving only one in each department." Fuseli, the Keeper of the Schools, was at the time lying seriously ill (it was his death-sickness, for he died the following year), and the President spoke feelingly of the loss the students were likely to sustain, and designated him as "a master from whom the most distinguished artists in Europe would be proud to receive instruction."

The next year (1825) the gold medals were distributed,

but Lawrence had been absent on one of his visits to the Continent, and only returned to London the day preceding,—the 9th of December. He apologised, therefore, for being unable to give that lengthened address usual on the occasion; but observed that it was scarcely necessary for the President any longer to conform to the usage; saying that

"Sir Joshua Reynolds, with the usual propriety of his fine judgment, justifies himself for undertaking an office not specified in the laws of the Academy, by many considerations which fully authorise it, but veils the real circumstance by which it was occasioned. At the commencement of the institution, the principles of taste were less generally diffused, and that nobler theory unknown which he so essentially contributed to form. This partial ignorance had its effect on the instruction of that period, and a professorship — not then graced by the ability of a Barry, an Opie, a Fuseli, and a Phillips — was felt to be inadequately filled for the great purposes of the institution. As the most substantial good often results from temporary ill, we owe to that unfavourable circumstance attending the struggling efforts of an infant society, one of the purest and most permanent triumphs of this country."

The following year (1826) was notable in the annals of the Academy as being that in which it lost its first Professor of Sculpture — the gentle Flaxman,— to whose merits Lawrence paid a graceful tribute in his address to the students at the distribution of the silver medals on the 10th of December. The great sculptor had just died, but was not then buried; and the President spoke feelingly and tenderly on the loss of so talented and good a member of their art-family. "It is just that you should admire and revere him; it is just, on every principle of taste and virtue, that you should venerate his memory. And is it not equally so that you should *mourn* for him who toiled to do you service? You remember the feebleness of his frame, and its evident though gradual decay. Yet it was but lately that you saw him with you, sedulous and active as the youngest member; directing your studies

with the affection of a parent, addressing you with the courtesy of an equal, and conferring the benefit of his knowledge and his genius, as though he himself were receiving obligation." He then expatiated on his works as a sculptor of sentiment rather than of form, and of the acknowledgment which all lovers of art then, and in future ages, would give to the comprehensive talents with which he was endowed.

"The Royal Hibernian Academy," which had been granted a charter on the 5th of August, 1823, and was appointed to consist of fourteen Academicians and ten Associates, opened its first exhibition in Dublin in 1826 — Mr. Francis Johnston, the President, having generously and nobly presented a piece of ground, and erected a handsome and commodious building upon it, consisting of exhibition rooms, schools, keeper's and business apartments, &c., for the use of the Academy. The friendly feeling of the members of the Royal Academy of London is acknowledged in the preliminary address issued on the opening of the Exhibition, which also records that "Sir Thomas Lawrence presented them a fine cast of the 'Barberini Faun;' Sir Richard Westmacott, R.A., one of his charming works, 'The Houseless Wanderer;' and Charles Rossi, R.A., one of his splendid groups of 'King Edward I. and Queen Eleanor.'" Shee, himself an Irishman, had taken a lively interest in the cause of art in Ireland; and Sir Thomas Lawrence showed his sympathy with the new Academy there by sending over some of his works to their exhibitions.

Encouraged by the success of the Dublin society, the artists of Scotland in the same year made a similar effort to establish a National Academy of Art. A "Royal Scottish Institution" had been in existence for some years previously, with which artists were connected as Associates only, having no voice in its management; the governing body being noblemen and gentlemen, patrons of art. Some unhappy misunderstanding arose between

the founders of the new Academy and the members of the Institution, although it was proposed, very liberally, that all the Associates of the one should be created Academicians of the other, and their assent obtained to the plan. An application for a charter was made to the Government in September 1826; but from a report made by the Lord Advocate, unfavourable to the Academy, the grant of it was delayed till the 12th of November, 1838, when Her Majesty signed the long-wished-for document, incorporating it as "The Royal Scottish Academy of Painting, Sculpture, and Architecture." Meanwhile, the artists well sustained their reputation in their exhibitions, and still continued to promote the taste for art in Scotland. There are thirty Academicians, and sixteen Associates; and by the terms of their charter, one third of the profits of the exhibitions must be reserved to establish a fund for the relief of members and widows of members, and the residue, after paying expenses, is to be applied to the advancement of art, in the purchase of pictures, casts, models, books, &c., and in establishing schools of art.

A letter written by Lawrence, in the year in which these kindred societies were established, illustrates the benefit they are designed to confer upon the professors of art and their families, by supplying some provision for them in cases of necessity. Mr. Rippingille, in his "Personal Recollections of Great Artists," recently published in the "Art Journal," mentions that, in 1826, the widow of a recently-deceased artist was about to make application for one of those grants which are so unostentatiously dispensed to those who need them by the Academy, when Lawrence wrote to him, saying—

"You will do me a particular kindness by giving me the direction of Mrs. ——. If you are on intimate terms with her, and know that her situation requires assistance from the Royal Academy, prevail on her to write a statement of it (attested, so our forms demand) by some respectable person or persons — no sanction would be more effectual than your own — and send

it either to me, as President, or to Mr. Howard, our Secretary. Immediately on the close of the exhibition, cases of this nature are taken into consideration; and hers, should she determine to offer it, will be one of the first attended to."

Thus courteously, and without the slightest appearance of patronage or favour, was the President anxious to help forward the interests of the widow of a deceased artist.

Nor was it simply by his influence that he was thus useful to artists, or those connected with them. His purse was at their service, and much of his embarrassment was caused by the ready assistance he sometimes lavishly extended to applicants for it. That his domestic affairs were ill-managed, and that his taste for collecting drawings and works of the ancient masters was an expensive one, is undoubted; but it is no less true that his natural kindness of heart continually prompted him to acts of benevolence which never reached the public ear. Sometimes he would purchase the works of undistinguished struggling artists; at others, he would give a present to those who came to him with tales of sorrow or distress. There were two societies for the benefit of artists and their families in existence during his lifetime, which are still flourishing, to which also he was a liberal contributor. The one was "The Artists' Fund," founded in 1810, to which a Royal Charter of Incorporation was granted in August 1827. It consists of two separate branches, the "Artists' Benevolent Fund" (supported by subscriptions and donations), for the relief of the orphans and widows of those who are members of the Artists' Annuity Fund, which is maintained by the contributions of its members for their own relief in sickness, and superannuation in old age. The other was "The Artists' General Benevolent Institution," established in 1814, but which did not obtain a Royal charter of incorporation until 1842. Its object is to extend relief to all distressed meritorious artists, whether subscribers to its funds or not, "whose works are known and esteemed by the public, as well as to their

widows and orphans,"—merit and distress constituting the claims to its benevolence. To both of these the President of the Royal Academy gave his ready support; and their council and officers are still partly constituted of Academicians and Associates.

At the anniversary dinner of the Royal Academy, in 1828, Sir Walter Scott was present, for the first time, as an honorary member, having been elected Antiquary to the Academy the year before. After the usual toasts, Sir Thomas Lawrence said, "Before we part, I have to propose the health of one with whose presence we are honoured, and of whom it may well be said, in the words of the poet he most resembles,—

> 'If *he* had been forgotten,
> It had been as a gap in our great feast,
> And all things unbecoming.'"

Leslie, who was present, says, "The enthusiasm with which the toast was received exceeded anything of the kind I ever witnessed; and when Scott rose to reply, the applause for some time prevented his speaking. As soon as he could be heard, he said, 'Mr. President,—When you acquainted me with the honour the Royal Academy had done me by including me among its members, you led me to believe that the place would be a *sinecure*. But I now find that I then reckoned without my host, for on my first appearance here, as a member, I am called on to perform one of the most arduous of duties,—that of making a speech.' He then, in a few words, returned thanks."

It was at the annual dinner of the Artists' Fund, in 1829, that Lawrence gave expression to some few words which seemed to indicate that he felt he had nearly closed his career as an artist, although he was then only in his sixtieth year, and apparently in the full vigour of health. His health had been drunk, and loudly cheered by the assembled company, when, in returning thanks, he said, "I am now advanced in life, and the time of decay is

coming; but come when it will, I hope to have the good sense not to prolong the contest for fame with younger, and perhaps abler men. No self-love shall prevent me from retiring, and that cheerfully, to privacy; and I consider I shall do but an act of justice to others as well as mercy to myself."

His departure was nearer than he, or any who listened to him, then supposed. After a few days' illness, in January 1830, the announcement of his death startled the public, and distressed the whole community of artists. All possible honour was shown to his memory; and at the state funeral in St. Paul's, on the 20th of that month, besides the Academic body, and a large circle of illustrious personages, there were eight noblemen and gentlemen selected as pall-bearers. These were the Earls of Aberdeen, Gower, and Clanwilliam; Lord Dover; Sir Robert Peel; Sir George Murray; John Wilson Croker; and Mr. Harte Davis.

The architectural casts collected by the late President were purchased by the Royal Academy for the sum of £250, and presented to the British Museum, for the use of architectural students. After retaining them for some years, the Trustees returned them to the Royal Academy, where they now are. In 1831, the sum of £1000 was voted by the Academy towards a subscription for the purchase, for the use of the nation, of the drawings by old masters collected by Lawrence. Sir John Soane also offered £1000 towards it, but the subscription failed; and as the purchase of the collection had been declined by the Government and by all the other parties to whom it was to be first offered by its owner's will, it was at length dispersed by auction, and the sum offered by the Academy was not, therefore, required. Sir Thomas Lawrence's love of art led him to give enormous prices for these works. There were specimens of the Italian, German, Flemish, and Dutch painters; cartoons by L. da Vinci; drawings by Rubens, Rembrandt, and others; 120 sketches by Michael

Angelo, and more than 200 by Raffaelle; besides numerous etchings. It was estimated by Mr. Woodburn (who subsequently possessed the larger number of them) that Lawrence had expended £60,000, besides much valuable time, upon their purchase. They realised about a fourth of that sum at the time, but have recently been resold, at a price much higher, and nearer their true value.

The British Institution, in 1830, resolved, as a mark of respect to the late President, that their exhibition should consist chiefly of his works; and ninety-one of his best pictures were collected from their different owners for the purpose, including twenty-one lent by the King, being those which were painted for the Waterloo Gallery at Windsor. The exhibition proved very attractive, and displayed the powers of the deceased artist to great advantage.

During his brief tenure of the office of President, no changes had taken place in the internal government of the Academy, nor had any opposition arisen from without. Art societies were multiplying both in London and in the capitals of Scotland and Ireland, and artists were rising in importance as a body, and combining together for their mutual interest in days of adversity. Still the Royal Academy found its schools as well attended, and its exhibitions as full of works of art and of visitors as when no other similar displays were made elsewhere. Indeed, there was a decided advance: in 1820, there were 1072 works exhibited; in 1829, there were as many as 1223; and the income arising from the exhibition, which was £4650 14*s.* in the former year, increased to £4872 2*s.* in the latter, when the total income of the Academy from all sources amounted to £6233 2*s.* The general appearance of the exhibitions at this period may be readily imagined by those who can picture to themselves a collection in which the most conspicuous and attractive objects were portraits by Lawrence, Beechey, Jackson, Phillips, and Shee; enamels

by Bone; compositions by Sir W. Allan, H. P. Briggs, the two Chalons, Abraham Cooper, Etty, Eastlake, Hilton, Howard, Leslie, Landseer, Mulready, G. S. Newton, Pickersgill, Wilkie, and Ward; landscapes by Callcott, Collins, Constable, Turner, Daniell, and the Westalls; and the sculptures of Baily, Chantrey, and Westmacott.

Among the items of expenditure during the same period, besides the ordinary charges for maintaining the Academy, the Exhibition and the Schools, the salaries of officers, pensions, and donations, there are some few of special interest. Thus in 1820 Fuseli's lectures were presented to the Dijon Academy of Science; and three several donations of £50 were made in the years 1823, 1825, and 1826, towards the support of the English Academy at Rome. Of a more complimentary character, was a vote of £50 for plate to be presented to Sir Anthony Carlisle, on his resignation, in 1824, of the Professorship of Anatomy, which he had held for sixteen years previously; and the presentation of a gold snuff-box to Henry Thomson, R.A., when he resigned the office of Keeper of the Schools, in 1827. Some interesting additions to the art-treasures of the Academy were also made during the period embraced in this chapter; thus Reynolds's portrait of Marchi was presented in 1821 by H. Edridge, A.R.A.; a bust of Wilton by Lady Chambers, in 1824; a portrait of John Opie, R.A., by himself; some Raffaelle and other drawings, by H. Thomson, R.A., in 1827; and a medallion by Flaxman, presented by his sister in 1828.

The Royal Academy for several years retained possession of a box which was deposited with the President by Mr. Richard Payne Knight, with directions that it should be opened after his decease, which took place on the 24th of April, 1824. The box was then found to contain a will (dated 1808), by which he had bequeathed his collection of antiques, and other works of art (chiefly ancient bronzes and Greek coins) to the Royal Academy.

Another will, had, however, been subsequently made, by which he had bequeathed them to the British Museum; and thus the gift he originally intended to make to the Academy was cancelled. The bill legalising the acceptance of the collection (estimated as worth £50,000) by the trustees of the British Museum received the Royal assent on the 17th of June, 1824. The brother of the testator wrote to the Secretary of the Academy, to explain the change in the original bequest, made by the will dated in 1814; and stated that it had not arisen from any feelings of diminished respect for the Royal Academy, but solely because, under the arrangements made at the British Museum subsequently to the date of his will in 1808, Mr. R. P. Knight thought that his collection being added to those of his late friends Mr. Townley and Mr. Cracherode would be more useful to the members of the Royal Academy and to the public.

It only remains for us to mention the changes which had taken place among the members and officers of the Academy during the period of Lawrence's presidentship. Eleven Royal Academicians died between 1820 and January 1830; these were R. Cosway and J. Yenn in 1821; J. Farington in 1822; Nollekens and Raeburn in 1823; George Dance, Fuseli, and Owen in 1825; J. Flaxman in 1826; Bigg in 1828; and George Dawe in 1829. Five Associates, viz., H. Hone, J. Downman, G. Garrard, W. Ward, and H. Edridge, had also passed away. These were, of course, succeeded by new members, whose career will be detailed in the succeeding chapters. The office of Treasurer was filled during the whole period by Sir R. Smirke, appointed in 1820; Stothard remained as the Librarian; Fuseli was Keeper till he died, in 1825, when he was succeeded by H. Thomson, who resigned in 1827, and was followed by William Hilton. Thomas Phillips succeeded Fuseli as Professor of Painting in 1825. Sir John Soane remained during the whole period Professor of Architecture; and J. M. W. Turner,

of Perspective. John Flaxman, the first Professor of Sculpture, died in 1826, and was succeeded by Sir R. Westmacott. Sir A. Carlisle resigned the Professorship of Anatomy in 1824, and was followed by J. H. Green. Prince Hoare remained Secretary for Foreign Correspondence; William Mitford, Professor of Ancient History; and Sir H. Englefield continued to occupy the post of Antiquary till 1826, when he was succeeded by Sir Walter Scott.

During the Continental war the practice of sending travelling students abroad, receiving an allowance from the Royal Academy towards their expenses for three years, was necessarily discontinued. Those who were thus denied the opportunity of studying the remains of ancient art, or the works of the best masters, received a pecuniary compensation instead of the allowance to which, as successful competitors for the gold medal, they would have been entitled. The peace enabled the Royal Academy to resume the plan; and one gold medal student was sent abroad in 1818. Three more were granted the same advantage during the ten years of Lawrence's presidentship, these were Joseph Severn, in 1821, who gained the gold medal in 1819 for a historical painting — 'The Cave of Despair;' William Scoular in 1825, to whom the gold medal was awarded in 1817 for an alto-relievo — 'The Judgment of Paris;' and Samuel Loat, in 1828, who gained the gold medal in the preceding year for the best architectural design for a National Gallery.

CHAPTER XII.

ROYAL ACADEMICIANS ELECTED DURING THE PRESIDENCY OF SIR THOMAS LAWRENCE, 1820–1830.

The Third President: SIR T. LAWRENCE.
Painters: R. COOK, W. DANIELL, R. R. REINAGLE, GEO. JONES, C. R. LESLIE, H. W. PICKERSGILL, W. ETTY, and J. CONSTABLE.
Sculptor: E. H. BAILY.
Architects: SIR J. WYATVILLE and W. WILKINS.

SIR THOMAS LAWRENCE, P.R.A., had long been a public favourite, when he attained the eminent position of President of the Royal Academy; and his undisputed claims to eminence in his profession were recognised in his election to that office by the choice of his brother artists, who, but for the many proofs of talent exhibited by him from a very early age, would have looked with jealousy, rather than with approval, upon one who had long possessed the favour of the Court, and monopolised a large portion of the public patronage in the branch of art to which he devoted his skill.

He was born on the 4th of May, 1769, at Bristol. The house was situated in the parish of St. Philip and Jacob, a few doors from the birthplace of Robert Southey. He was the youngest of sixteen children, only five of whom were alive in 1797, the year in which Sir Thomas lost both his parents. His elder brother was afterwards the Rev. A. Lawrence, who died at Haslar Hospital in August 1821; the younger was Major William Read Lawrence, 72nd Foot, who died in 1817. One sister became the wife of the Rev. Dr. Bloxam; and the other

married Mr. Meredith, a solicitor. His father had been a solicitor, was something of a poet and an artist, understood a little of the classics, and married a clergyman's daughter, named Lucy Read. Subsequently he became a supervisor of excise, and was so employed when his son Thomas was born. At Midsummer 1769 he quitted the Excise, and took the "White Lion" Inn, in Broad Street, Bristol. Not prospering there, in 1772 he became the landlord of the "Black Bear" at Devizes, which was the resort of all persons of distinction who passed through the town on the way to Bath, then the centre of fashion.

Young Lawrence early displayed a taste for poetry, theatrical recitation, and painting; and being of gentlemanly address and attractive manners, his father introduced him to his guests, that he might exhibit before them his precocious talents in repeating passages from Milton or other authors, or in taking their portraits. In 1775 Lord and Lady Kenyon visited the "Black Bear," and the young prodigy was introduced to them. Many others who saw him as a boy in his father's house (among whom Garrick, Sheridan, and Wilkes are named) subsequently became his friends and patrons in the days of his fame as an artist. From among these persons he obtained, while still a boy, permission to visit some of the collections of pictures in the neighbourhood; and on one occasion he was missed by his friends, and was found at Corsham House, belonging to Mr. Paul Methuen, standing before a picture by Rubens. He was with difficulty led away from it; and as he went he murmured with a sigh, "Ah, I shall never paint like that." His first sketch was made in his sixth year; a portrait of him at seven years old, taken by himself, was afterwards engraved by Sherwin; at nine he copied a historical picture of 'Peter denying Christ,' and at a little more than ten years old he began to draw portraits professionally.

His school education must necessarily have been scanty. He was only so taught for three years—from six to eight; afterwards he learnt Latin from the Rev. Mr. Jervis, and his mother taught him a little French; but the volumes of Milton, Shakespeare, and other poets were his study, and his naturally elegant turn of mind, and his sympathy with the beautiful in nature and art, combined with intercourse with distinguished persons, supplied what was incomplete in his education, both in the acquisition of knowledge and in outward demeanour. When, afterwards, he attained to eminence in his profession, his handsome exterior and highly-polished address, and his animated and intellectual conversation, procured for him the personal friendship of the highest personages in the land, as well as that of men of learning; and the position in society which he thus attained tended to elevate the profession of which he was a member in the opinion of the world of fashion.

His father early determined to make his son's talents known; for he took him first to Weymouth, afterwards to Oxford, and subsequently to Bath, where he hired a house in 1782. A crayon copy on glass of the 'Transfiguration,' by Rembrandt, done in this year, was sent to the Society of Arts in March 1784; but it failed to obtain the prize offered, simply because the condition of the drawing being made "within a year" had not been complied with. The Council, however, awarded to the young artist the "greater silver palette gilt, and five guineas," to record their approbation of his skill. Meanwhile, it had become the fashion to sit to him for his oval crayon likenesses in black chalk heightened with white. He generally received four sitters a day, sketching from them for half an hour each, and working on each drawing for half an hour afterwards. For these he obtained at first a guinea, and soon a guinea and a half. A gentleman of fortune was so struck by his ability that he offered to give him a thousand pounds, to study at

Rome; but his father refused it, saying his son's talents required no cultivation! In 1786 he painted a full-length figure (his first work in oil) of 'Christ bearing the Cross,' and soon afterwards his own portrait, a head, three-quarter size. While at Bath he made also a very elaborate drawing of 'Mrs. Siddons as Aspasia, in the Grecian Daughter.'

In 1787 his father brought him to London, visiting Salisbury on his way, and obtained for him an introduction to Sir Joshua Reynolds. In the exhibition of that year there were seven of his works; and in September following he became a student at the Royal Academy. "His proficiency in drawing," says Mr. Howard, "was such as to leave all his competitors in the Antique School far behind. His personal attractions were as remarkable as his talents; altogether he excited a great sensation, and seemed to the admiring students as nothing less than a young Raffaelle, suddenly dropped among them. He was very handsome, and his chestnut locks flowing on his shoulders gave him a romantic appearance." The 'Fighting Gladiator' and the 'Apollo Belvidere' were his first drawings in the Academy, and surpassed all competition. They were distinguished by a beauty of finish and by a closeness of imitation, that made his studies on white paper where lights are left, resemble exquisite drawings in chalk in which the lights are put on. His first commission was received from Mr. Payne Knight, the subject of the picture being 'Homer reciting the Iliad to the Greeks.' A likeness of Miss Farrell, afterwards Countess of Derby, painted in 1790, showed his power in portraiture to great advantage; and in 1788 he was instructed to paint likenesses of the Queen and the Princess Amelia, then in her seventh year. He had obtained an entrance to the best literary and fashionable society, and the King honoured him with an audience and many proofs of his favour.

To His Majesty's influence with Sir J. Reynolds, the

young artist was indebted for being proposed as an Associate of the Royal Academy in 1790, when he had not reached his 22nd year. By the laws of the Institution, he could not be admitted as an Associate till he was twenty-four years old; and it was at first proposed that he should be elected an extra or supplemental Associate till his age might entitle him to the usual appointment. Reynolds and West were both anxious to assent to the wish of the King to number the young painter at once among the Associates; but the measure was opposed in the Academy, as an innovation upon the laws, and Wheatley was at that time chosen to fill the vacancy.[1]

Another year passed, and the difficulty still remained, for he was yet far from twenty-four; but on the 1st of November, 1791, he was, in accordance with the Royal wish and the majority of votes of the Academicians, elected an Associate — an exception to the strict letter of the law being made in his favour. In the following year, on the death of Reynolds, Lawrence was appointed portrait-painter in ordinary to the King, and also to the Dilettanti Society. The latter appointment was offered to Hamilton (for whom Lawrence long cherished a warm friendship), but he declined it in favour of his young brother in art. On this occasion Lawrence received a commission to paint portraits of the King and Queen, to be presented by Lord Macartney to the Emperor of China. But while steadily rising in court favour and public patronage, he encountered the violent

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[1] It was on this occasion that Peter Pindar wrote his Ode entitled "The Rights of Kings," in which are some spirited lines of mock indignation at the rejection of Lawrence by the Academicians:—

"How Sirs! on Majesty's proud corns to tread!
Messieurs Academicians, when you're dead,
Where can your impudences hope to go?
Refuse a monarch's *mighty* orders!

"It smells of treason — on rebellion borders!
S'death, Sirs! it was the Queen's fond wish as well,
That Master Lawrence should come in!
Against a queen so gentle to rebel!
This is another crying sin!
What, not oblige, in such a trifling thing,
So sweet a queen and such a goodly king! . . .

"Lo! Majesty admireth yon fair dome,
And deemeth that he is admired again:
The king is wedded to it — 'tis his home —
He watches it, and loves it even to pain:
And yet this lofty dome is heard to say,
Poh, poh! — pox take your love! — away,
away! . . .

"Go, Sirs, with halters round your necks,
Which some contrition for your crime bespeaks,
And much offended Majesty implore:
Say, piteous kneeling, in the royal view —
'Have pity on a sad abandoned crew,
And we, great King, will sin no more.
Forgive, dread Sir, the crying sin,
And Mister Lawrence shall come in.'"

criticism and abuse both of Peter Pindar and Anthony Pasquin, whose satire and ridicule were a trying contrast to the praise and adulation he had received in his boyhood: yet their observations, acutely painful to his sensitive disposition, only made him resolve to assert his claims to the enviable position to which, as a very young artist, he had attained.

On the 10th of February, 1794, he was elected a Royal Academician, but his diploma was not signed till the 4th of December, 1795. There is no parallel in the history of the institution of so young an artist attaining the full honours which it is in the power of the Academy to bestow. On this occasion he presented, as his diploma picture, 'A Gipsy Girl.' Commissions now accumulated rapidly; but he seems to have formed extravagant tastes and habits, and was indebted to Mr. Angerstein at this period for advances of money to meet his engagements. There is no doubt, however, that his father's early tendencies to recklessness, and his subsequent dependence on his son, had much to do with his difficulties. When he first came to London, he lived in Leicester Fields (or Square), with his father; subsequently he kept two houses — apartments at 41 Jermyn Street for himself (at a milliner's shop, opposite the church, afterwards occupied by Sir M. A. Shee), the other in Greek Street, Soho, for his parents, to whom he made an allowance of £300 a year. Late in life he said, "I began life wrongly; I spent more money than I earned, and accumulated debts at heavy interest." On the other hand, he declared, "I have neither been extravagant nor profligate in the use of money; neither gaming, horses, curricle, expensive entertainments, nor secret sources of ruin from vulgar licentiousness have swept it from me." He was, however, generous even beyond his means, and always ready to help those who needed his aid. In 1797 he lost both his parents: his mother died in his house in May; his father in the following October, while he was absent, painting in

Bond Street. This was a great affliction to him, for he loved them both with tender affection to the last. Later in his career, he removed to 65 Russell Square, where he arranged all his paintings by old and modern masters, and the drawings and etchings he collected during his lifetime.

In 1797 he exhibited his 'Satan calling his Legions' at the Royal Academy, which was bitterly satirised by Pasquin. Fuseli complained that "Lawrence had stolen his devil from him," and others were not altogether pleased. The painter was, however, apparently satisfied with his work; but there is no doubt that his employment as a portrait painter was too lucrative and incessant to incline him to give sufficient thought and study to historical subjects, and he did not make any more attempts in that style, with the exception of his "half-history picture," as he called it, of 'Coriolanus at the hearth of Aufidius,' in 1798. A noble portrait of Mrs. Siddons, and another of Kemble, succeeded these works; but they were both censured violently by his implacable enemy Pasquin, in the criticisms he was then publishing on the exhibitions. He had formidable rivals as a portrait painter when he commenced; but Reynolds died in 1792, Opie in 1807, Hoppner in 1810. After that time there was no competitor left whom he had any need to fear, although Owen, Beechey, and Shee were steadily rising in fame. When Hoppner died, he raised his price to 100 guineas for heads, and 400 for full-length portraits; and in 1820 a further advance was made to 200 for a head, or three-quarter size; kit-cat, 300; half-length, 400; full-length, 600; and an extra size, 700. He received 1500 guineas for the picture of 'Lady Gower and her Child,' and 700 for 'Master Lambton,' from Lord Durham.

Several years were filled up with continued and lucrative employment in portraiture. Among these works were 'The Princess of Wales' and 'The Princess Charlotte,' and many likenesses of noble and beautiful ladies

and persons of distinction. His portrait of 'The Children of Charles B. Calmady,' painted in 1824, was his best picture of the kind, — "One of the few I should wish hereafter to be known by," was his own opinion of its value. Fashionable portrait painting had, however, its disagreeables; for when the unfortunate difference between the Prince of Wales and the Princess led to an inquiry, known as "the delicate investigation," Lawrence, who had painted the portrait of the Princess (when residing with her daughter at Montague House, Blackheath, in 1801), and had been a frequent visitor in the house since that period, found scandal attributing his visits to improper motives; to allay which he was foolishly advised to make a solemn affidavit, repudiating the allegation, which was formally published on the 24th of September, 1806. But for the notice he took of it, the false accusation would have been forgotten among the many others which were rife at the time.

The most important work in which Lawrence was engaged was that which resulted from the close of the continental war. In May 1814, the Prince Regent gave him a commission to proceed to Paris, to make portraits of all the illustrious personages who had contributed to bring the war to a conclusion. He commenced his labours with painting those of the King of Prussia, Count Platoff (the Cossack leader), and Blucher. The escape of Napoleon from Elba seemed likely to stop the whole scheme; but after the great victory of Waterloo, he was again able to resume his task. On the 22nd of April, 1815, he had the honour of knighthood conferred upon him, as a mark of the Prince Regent's favour to one who had done so much to raise the character of British art in the estimation of Europe. In September 1818, he went to Aix-la-Chapelle, that he might avail himself of the meeting of the Allied Sovereigns there, and in that town he painted the Duc de Richelieu, the French minister; Count Nesselrode, the Russian minister; Alexander I., Emperor of Russia; Francis II., Emperor

of Austria; completed that of Frederick William III., King of Prussia (commenced in 1814), and of Prince Hardenberg, the Prussian minister. In 1819 he went to Vienna, where he painted the Archduke Charles; Prince Schwarzenberg, Field-Marshal and Commander-in-Chief of the Austrian and Russian armies in 1814; Major-General Czernicheff; Prince Metternich; and Count Capo d'Istria. From thence he went to Rome, to paint portraits of Pope Pius VII. and his minister, Cardinal Gonsalvo. The other portraits in the series (thirty-one in all, the majority of which are full-lengths) were King George IV., in the robes of the Order of the Garter; Lord Castlereagh, afterwards Marquis of Londonderry; the Duke of York, Commander-in-Chief; the Earl of Liverpool; the late Duke of Cambridge; Charles X. of France and his son; Major-General Sir G. A. Wood, who commanded the Artillery at Waterloo; the Duke of Brunswick, who was killed there; the Duke of Wellington, the great hero of the war; Canning; Count Alten, of the German Auxiliary Legion; Count Munster, Hanoverian minister; Earl Bathurst, Secretary of State; General Overoff; and Baron Wm. von Humboldt, brother of the celebrated traveller, and Prussian Foreign Minister.

This was a noble commission—for he received his usual prices for each work, and £1000 for travelling expenses and loss of time—and likewise added greatly to his fame. He said, "I look to the honour I have received, and the good fortune of being thus distinguished in my profession, as the chief good resulting from it, for many unavoidable circumstances make it of less pecuniary advantage." A wooden house of three rooms was shipped by the Government to receive his pictures at Aix-la-Chapelle, but it did not arrive there in time; and in the interval the magistrates had fitted up the Hôtel de Ville as his painting-room,—the best, he declared, that he ever had. It could hardly be expected that all these portraits would be of equal merit; some few, especially the Pope

and his minister (his best works), the Emperors of Austria and Prussia, the Duc de Richelieu, and Blucher are admirable. The great Duke of Wellington is, unfortunately, one of the least successful. The painter came back to England laden with honours and gifts; he was elected a Member of the Academy of St. Luke, at Rome, of the Academies of Florence, Venice, Bologna, Turin, Vienna, and Denmark, and of the American Academy of the Fine Arts; and was presented with diamond rings by the Emperor of Austria and the King of Prussia, and a dessert-service of Sèvres china by the King of France, who also conferred on him the cross of the Legion of Honour. Canova conveyed to him the wish of the Academy of St. Luke to possess his portrait. "I have never painted myself, except when a boy," he replied; "and have never been painted by others. I could wish, indeed, to defer the task till age had given my countenance some lines of meaning, and my hair, scanty and grey as it is, some silvery hues, like those of our venerable President, Mr. West." In the mean time, however, he sent his brother's portrait to the Roman Academy.

On the 20th of March, 1820, Lawrence arrived in England. The venerable Royal Founder of the Academy was dead, and West also had recently departed. He was chosen to succeed him in the office of President, and with this honour others followed; by virtue of his office, he was a trustee of the British Museum; and he was also created a Fellow of the Royal Society and an LL.D. of Oxford. His subsequent career as President we have already traced; but while the duties of his office occupied a large share of his time and attention, his talents were still in request by the celebrities of his time, and the monopoly of his practice was such that not a family of rank in the kingdom would be satisfied with any portrait which did not proceed from his hand. After his death, his studio was found crammed with beginnings — mere

sketches—of men, women, and children, commissions with which the furor of fashion had surrounded him, and which were forced upon him without the possible chance of his living long enough to finish them. It was sufficient to have sat to Lawrence, without the remotest prospect of ever getting the portrait completed. Yet while his practice was so lucrative that his income must have varied from £10,000 to £15,000 a year, he was not, to the end of his career, free from embarrassment. His collection of drawings, &c., by old masters, absorbed a large amount: but Lawrence seemed neither to know what he received nor what he spent. For some years, Farington managed his affairs; but after he died, the President sometimes found his purse exhausted when he wished to give away money to help a striving artist, until payment for a picture yet unfinished was made. The sale of his effects realised after his death £15,445, a sum about equal to the demands on his estate.

A sudden and severe illness terminated his career, to the regret of all his countrymen, on the 7th of January, 1830. He had been at work till the day before his death; and although slightly unwell for two or three days previously, no alarm was felt until a few hours before his end. Disease of the heart and depletion of the blood-vessels, were the causes assigned for his death, by Dr. Holland and Sir Henry Halford his medical attendants. He was buried on the 20th of the same month, with all the honour and respect due to his position and his genius, in St. Paul's Cathedral, his remains having been removed to the Royal Academy on the day preceding the funeral. In person he very much resembled George Canning, of middle size, with mild and gentlemanly aspect, speaking in a soft pleasant manner, giving his opinions on art or any other subject with modesty and humility. He was accessible to all who sought him, being ever ready to give advice or aid to those who needed it. As a boy, he was fond of games

and athletic sports; in early manhood he was a masterly billiard-player, a good shot, an expert courser, and not a bad actor. In this latter capacity he took part in the private theatricals at the Marquis of Abercorn's, at the Priory at Stanmore, in January 1803, when he assumed the character of Lord Rakeland in the "Wedding Day," and of Grainger in "Who's the Dupe." To amuse his leisure hours he sometimes wrote verses, specimens of which are given in Williams's "Life of Lawrence," vol. i. pp. 382–391. His correspondence (also printed in the same work) was very large, and was characterised by a sprightliness and pleasantry which indicated a happy spirit. When relating to art, or when describing the works he saw on the Continent, his letters gave evidence of his true appreciation of what is beautiful. He had many lady correspondents, and many admirers; indeed he is described as making himself fascinating to so many, that each thought he must be in love with her. Latterly a change came over both his health and feelings; he was more sedate and thoughtful, and many of his later letters breathe of piety and a respect for God's ordinances which was new to him. He loved the conversation of devout men, felt scruples about working on Sundays (formerly his habit), and was regular in attendance at church.

His custom was to paint standing, and to put in the head of his portrait at once, without sketching out the position of his figure. He drew the true outline, and complete detail and expression of the face, in black, white, and red chalks. These he would copy on his canvas in colours, and keep the chalk drawing beside him, for his guide in the absence of the sitter. The characteristics of his style, and the estimation of his genius, have been judiciously summed up by Mr. Howard, R.A., who says:—

"In the intellectual treatment of his portraits, he has produced a surprising variety of happy and original combinations, and has generally conveyed, with the feeling and invention of a

poet, the best representation of his subject, seizing the most interesting expression of countenance which belonged to each. In this respect, perhaps, he has shown a greater dramatic power than either of his illustrious rivals; and certainly in painting *beauty*, he yielded to none. He has sometimes been censured for rather a theatrical taste in his attitudes, approaching to the meretricious; but in general they are dignified, graceful, and easy. Early in life he aimed at a depth and richness of tone more readily to be found in Titian and the best Italian colourists than in the hues of nature in this climate; but he gradually quitted this style, and imitated closely the freshness of his models as he found them, striving to give his works the utmost brilliancy and vigour of colour of which his materials were capable. Hence, if his pictures seldom possess the mellow sweetness of Reynolds, he often surpassed him in some of the above-mentioned qualities. In vivid and varied chiaroscuro he has perhaps no rival, and may be said to have enlarged the boundaries of his art, changing by degrees the character of our annual exhibitions, and giving them, at length, one of acknowledged and unprecedented splendour. The extraordinary force and vivacity of effect, the gracefulness of his manipulation, and those animated expressions of the human face divine which his powerful skill in drawing enabled him to fix so admirably on canvas, constitute his peculiar distinction and glory as an original artist, and his claim to the title of a man of genius."

There are several fine specimens of Lawrence's portraits in the National Collections — J. P. Kemble as Hamlet, Mrs. Siddons, Mr. Angerstein, Benjamin West, Sir J. Macintosh, Right Hon. W. Windham, Fawcett the comedian, Mrs. Robertson, Miss Carter (in crayons), and George IV. and the Dowager Countess of Darnley, the two latter unfinished.

We have now to notice the artists who became Royal Academicians during the period in which Lawrence filled the office of President. They were eleven in number. Of these, eight were painters, viz. Richard Cook and William Daniell, elected in 1822; Richard Ramsay Reinagle, in 1823; George Jones, in 1824; Charles Robert Leslie

and Henry William Pickersgill, in 1826; William Etty, in 1828; and John Constable, in 1829. One sculptor, Edward Hodges Baily, elected in 1821, and two architects, Sir Jeffry Wyatville and William Wilkins, elected, respectively, in 1824 and 1826, complete the list of new members raised to the higher grade between 1820 and January 1830.

RICHARD COOK, R.A., was born in London in 1782, and entered the schools of the Royal Academy in 1800. He was known as a constant contributor to the exhibitions between the years 1808 and 1822, when he painted several landscapes not destitute of poetic beauty, scenes from the "Lady of the Lake," displaying taste and talent, and, in 1817 (having been elected an Associate in the preceding year), a more ambitious work, entitled, 'Ceres, disconsolate for the loss of Proserpine, rejects the solicitations of Iris, sent to her by Jupiter.' In 1822 he attained the rank of Royal Academician; and almost from that time forward, and certainly for many years preceding his death, he seems to have relinquished his profession, and ceased to contribute any of his productions to the annual exhibitions of the Academy. His private fortune enabled him to live independently of his art; but he was fond of showing hospitality to the members of the Society which had admitted him to their company. He died on the 11th of March, 1857, in his 74th year.

WILLIAM DANIELL, R.A., was born in 1769; and in his fourteenth year accompanied his uncle Thomas Daniell, R.A., to India, for the purpose of assisting him in depicting the scenery, costumes, &c., of that interesting country. During the ten years of their absence from England, they travelled many thousand miles when Europeans had few facilities for journeying in the East. Immediately on their return, their large work entitled "Oriental Scenery" was commenced, and continued with

the utmost ardour till its completion in 1808. The plates in five of the volumes were engraved by or under the superintendence of William Daniell; in the sixth volume the twenty-four views of excavations, &c., were "drawn by James Wales, and engraved under the direction of Thomas Daniell." Between 1801 and 1814, William Daniell also published "A Picturesque Voyage to India," "Zoography," "Animated Nature," "The Docks," a series of views, and "The Hunchback," after Smirke.

In 1814 he commenced another gigantic undertaking, "A Voyage round Great Britain," and two or three months in each summer were spent in collecting drawings and notes. The work was completed by his unassisted labours in 1825. Such a task would not now be difficult; but in those days he complained of great fatigue, and exposure to all sorts of weather, wretched fare, and want of accommodation on his route. In 1832 he executed the panorama of Madras, in conjunction with Mr. Parris, and subsequently painted, unaided, two others, 'The City of Lucknow,' and 'The Mode of hunting Wild Elephants in Ceylon.' Among his best views were those of 'Fyzabad in Oude,' 'The Mosque at Jaunpore,' 'The Dead Elephant,' 'Hindoo temples,' &c. His colouring was rather hard and red, perhaps from his early acquaintance with the climate and scenery of India, and the eastern style of drawing. He was particularly successful in depicting the ocean in all its varied aspects; and his glowing representations of Oriental scenery are well known to the public by his splendid "Oriental Annual."

He became a student at the Royal Academy in 1799, was elected an Associate in 1807, and R.A. in 1822. He died in London on the 16th of August, 1837.

RICHARD RAMSAY REINAGLE, was the son of Philip Reinagle, R.A., a landscape, animal, and panoramic painter of considerable ability, and was born in 1775. He became an Associate of the Royal Academy in 1814,

and was elected a Royal Academician in 1823. In the latter capacity he proposed to the General Assembly that line engravers should be admitted to full membership, a course which was not then adopted, although the principle has since been recognised by the new law relative to Academician Engravers.

Unfortunately circumstances occurred in 1848 which led to a committee of Academicians being appointed to inquire into certain charges publicly preferred against him, the result of which was that the truth of the statement was confirmed, and Mr. Reinagle was requested to resign his seat amongst them. The nature of the offence charged against him impugned both his truth and just dealing: it was alleged that he purchased at a broker's shop a picture painted by a young and comparatively unknown artist, named Yarnold, and subsequently exhibited it at the Royal Academy, and sold it as his own. In reply to this charge he contended that he had painted it over, so that in reality it was his own work. But it was proved that, except a few unimportant touches on the sea and sky, it was entirely the work of another; and painful as it must have been to the Royal Academicians to require his withdrawal from among them at his advanced age, the course was the only one which they could take with due regard to their own integrity and the honour of the institution of which they were members.

To show that no personal ill-feeling prompted the decision, it need only be mentioned that, both before and after this painful event, Mr. Reinagle was largely assisted from the funds of the Academy, and is still in receipt of a liberal allowance from them. He had a very talented and promising son, Philip, who died in 1833, when a very young man, having shown great ability as a painter of marine subjects.

GEORGE JONES, R.A., was born on the 6th of January, 1786, and is the only son of John Jones the mezzotinto

engraver (the friend of Sir Joshua Reynolds and Edmund Burke), and the god-child of George Steevens, the annotator of Shakspeare. He was admitted as a student at the Royal Academy in 1801, and continued for some years to devote himself to the study of painting, until the Peninsular war awakened in him a military ardour; when leaving the pursuit of art till more peaceful times, he first joined the South Devon Militia, became afterwards a lieutenant in the King's Own Stafford, and subsequently a captain in the Royal Montgomery Militia. He volunteered with his company to the fourth divisional battalion under Lord Dartmouth, which was not completed, and subsequently served with the force under Wellington, and formed part of the army of occupation in Paris in 1815.

After the termination of the war, he again resumed his first profession, and became an Associate in November 1822, and a Royal Academician in February 1824. In 1834 he was appointed by William IV. Librarian to the Academy, and in that capacity superintended the removal of the library from Somerset House to Trafalgar Square in 1837, arranged it in its present position, and made the catalogue of its contents. He resigned this appointment in 1840, when he became Keeper, an office which he relinquished in 1850. The better to qualify himself for his duties in the latter office, he travelled through a great part of Europe for the purpose of examining the foreign schools of art, that he might thus be enabled to improve anything which was defective in the schools of the Royal Academy. He was so popular as Keeper, that one hundred of the students commemorated the close of the Academic season in 1845 by presenting him with an elegant silver Etruscan tazza, to express their gratitude for "his undeviating kindness of manner, and his affectionate regard for their interests, progress, and success." During the last five years of the lifetime of Sir M. A. Shee, his ill-health rendered it necessary for a deputy to

act as President; and Mr. Jones undertook the conduct of the business at the general assemblies, and to take the place of his friend on all public occasions. From his first connexion with the Academy, he has devoted his abilities, time, and means to its service, and has been zealous in maintaining its independence, and in upholding the principles of its constitution. He has been a liberal subscriber for many years to the Artists' Benevolent Institution, and has contributed upwards of 600 guineas to its funds.

In the beginning of his career as an artist, he painted the effective street scenery of continental towns, as well as views of English cities; these subjects have always been ably rendered by him, and he has created many pleasing and excellent pictures from this source. He afterwards entered upon a different style, choosing battle-scenes of ancient and modern date as subjects for his pencil, and he depicted them with such force and accuracy that his own military experiences evidently proved of great advantage. At a later period he has interspersed his works in landscape and battle-scenery with representations of incidents in sacred and profane history and tradition, and has painted some pictures of events in modern English history, as 'The passing of the Catholic Relief Bill,' 'The opening of new London Bridge,' &c. All these varied subjects he has treated with great skill, producing strong and marked effects of light and shade in the manner of Rembrandt.

The Peninsular war especially occupied his attention, and afforded him materials for depicting many striking scenes, in which he has displayed his peculiar powers as a painter of battle-pieces to great advantage. The Duke of Wellington particularly admired the correctness and general effect of his representation of 'The Battle of Waterloo' (which he has painted several times), and the British Institution awarded him in 1820, and again in 1822, their premiums of 200 guineas for his pictures of

that famous victory. He painted the battles of Vittoria and Waterloo for George IV., and also for the Earl of Egremont. He has also represented many subsequent engagements of the British army in India and the Crimea — 'Meanee,' 'Hyderabad,' 'The Alma,' &c. Besides his numerous finished pictures of this class, he has executed in outline a large number of drawings of battles, under the direction of the commanders, and numerous historic and poetic sketches in sepia and chalk, principally in the collection of C. H. Turner, Esq., of Rook's Nest Park.

There are four specimens of his works in the Vernon Collection, in the formation of which he took a chief part, as the liberal donor relied greatly on his taste and judgment. Two of the pictures by him in this collection were painted in 1829, 'The Battle of Borodino, in 1812,' and 'A View of Utrecht;' a third, dated 1832, is 'The Burning Fiery Furnace,' an effective scene, full of strong lights and shades; and a fourth, painted in 1833, represents 'Lady Godiva starting on her Journey through Coventry from her Lord's Castle.' All of these were purchased at sales by Mr. Vernon, with the exception of the view of Utrecht, which was a commission to the painter. In 1849 he published a book entitled "Sir Francis Chantrey; Recollections of his Life, Practice, and Opinions, by George Jones, R.A.," an interesting memorial of the eminent sculptor, dictated alike by personal friendship and admiration for his genius.

CHARLES ROBERT LESLIE, R.A., was born in the parish of Clerkenwell, on the 19th of October, 1794, of American parents who were descended from Scottish and English families which emigrated to Maryland in 1745. His father, who was a man of mechanical genius and a friend of B. Franklin, carried on an extensive business as a watchmaker in Philadelphia. He engaged a partner named Price to take charge of it while he came to

England, where his son was born. On his return to America in 1799, after five years' absence, he found his partner dead and his affairs in hopeless confusion. He shortly afterwards died, and his widow opened a boarding-house to earn a provision for her children. One of her daughters, Eliza Leslie, an elder sister of the artist, afterwards became a favourite writer of tales and satirical sketches in the American periodicals. Young Charles Leslie had been placed at the University of Pennsylvania, but would have been removed at his father's death but for the kindness of the professors, who remitted their charges that he might not be prevented, by the altered means of his family, from pursuing his studies.

Visits to his uncles in the country awakened his love of nature; and from his earliest years he was so fond of drawing that his mother at first intended to apprentice him to an engraver, but eventually bound him, in 1808, to a publishing firm in Philadelphia, Messrs. Bradford and Inskeep. The boy's great delight was to examine the beautiful plates after Stothard, Smirke, and others, illustrating the books which came over from England; and he says in his autobiography that the windows of the print-shops "were so many Academies" to him. He had a love of theatricals also, and went to see G. F. Cooke, the actor, of whom he made a sketch which struck all who saw it with admiration; and a subscription was raised by his master, Mr. Bradford, among the wealthy merchants of the city, to enable the young genius to study painting in Europe for two years.

Accordingly in 1811 he came to England, bringing with him letters of introduction to West, Beechey, and other artists. The President received him with much interest, and introduced him to Washington Allston, a native of the country he had so recently left, and a man of pure and refined taste. Amidst the whirl of excitement in art, books, and theatricals which followed upon his arrival in London, Leslie was attacked with a severe ill-

ness which made him sigh for home. He recovered from his illness and his home-sickness, however, and continued to study art with great earnestness.

After some preliminary instruction given him by Allston and by West, he entered the schools of the Royal Academy in 1813. Fuseli was then Keeper, and Leslie remarks that he did not teach the students much by talking about their art, but simply watched them at their work, sitting often in their midst with his book, and afterwards commenting on what they had done, thus acting upon the adage, "Art may be learnt but cannot be taught." He gained two silver medals — one given by Fuseli, in the absence of West, for his drawing from the 'Laocoon;' the other awarded in the Life School, for a figure set by Flaxman. In his early works Leslie essayed historical painting on a large scale, and seemed to venture on all styles, uncertain in which he could best succeed. In 1813 he exhibited 'Murder,' from "Macbeth;" and in the De Tabley collection is one of his first large paintings, 'Saul and the Witch of Endor,' which was sent to the British Institution in 1814, but excluded as unfinished, not being varnished. West took it into his own studio, from whence it was purchased by Sir J. Leicester, afterwards Lord de Tabley. But the picture which made most sensation at the time was that painted in 1818 for his friend, Mr. Dunlop, 'Sir Roger de Coverley going to church, accompanied by the Spectator,' a subject which he afterwards repeated for the Marquis of Lansdowne, and which was the first specimen of the style in which he so greatly excelled.

In September of the preceding year he had visited Paris with W. Allston and William Collins, and there formed a friendship with Gilbert S. Newton. The method of the latter and of Constable influenced his own style of painting, and he evidently derived great advantage both from his judicious choice of friends on his first arrival in England, and from the power of profiting by their

abilities, which he possessed. Coleridge took a great fancy to him; so did Washington Irving, with whom he generally dined every day, in company with Newton, at the York Chop-house, in Wardour Street. Although he continued from the first until the end of his career to paint portraits occasionally, he seems at an early period to have determined on following the style by which he since acquired his fame, for he stands almost alone as the illustrator of the works of Addison, Lesage, Cervantes, Sterne, Smollett, and Fielding, and is an admirable interpreter of the plays of Shakspeare. Among his early works in this style were, 'May-day in the reign of Queen Elizabeth,' (1821), 'Sancho Panza and the Duchess' (1824), 'Anne Page, Shallow, and Slender' (1825), &c.

In November 1821, he was elected an Associate of the Royal Academy. "I was on every account," he says, "much elated with the event; one of the great advantages resulting from which was the opportunity it afforded me of frequent intercourse with the best artists," for "it is the etiquette for a newly-elected member to call immediately on all the R.A.'s." In April 1825 he married; the next year he became a Royal Academician, and obtained the patronage of Lord Holland, painting portraits of his lordship and some members of his family. Lord Egremont, for whom he had painted 'Sancho Panza' and other works of the same class, invited him with his wife and family every autumn to visit Petworth, and was a steady and munificent patron of the artist, as may be judged by the number of his works contained in that nobleman's collection. The galleries of Mr. Naylor, Mr. Gillott, and Mr. Miller in Lancashire and Birmingham are also rich in his works. In 1825 Leslie painted, besides 'Slender courting Anne Page,' already mentioned, 'Sir H. Wotton's Departure from Venice,' and six drawings to illustrate Walter Scott's novels. The next year he exhibited "Don Quixote deceived by the Curate, the Barber, and Dorothea;' and in 1827 a very graceful

composition of 'Lady Jane Grey persuaded to accept the Crown,' which has been engraved on a large scale. Two years afterwards he painted 'Sir Roger de Coverley's fortune told by Gipsies,' and in 1831, 'Uncle Toby and the Widow,' and a scene from "The Merry Wives of Windsor" — 'The Dinner at Page's House.' The next year a very elaborate picture of some dozen male and female members of the Grosvenor family, painted for the Marquis of Westminster, excited admiration by the tasteful arrangement of the group. A scene from the "Taming of the Shrew" was also exhibited this year, and in the next a scene from "Tristram Shandy," a pleasing bit of nature — 'The Mother dancing to her Child,' and a sacred group, 'Martha and Mary.'

In 1833 Leslie's brother procured for him the appointment of teacher of drawing at the Military Academy at West Point, on the Hudson River; and his family and friends urged him to accept it. He did so; but so great was the regret of his patrons and admirers in England when he quitted it, that after his arrival in America he seemed to feel that he had left his home and his proper sphere in leaving the country of his adoption; and as the feeling of regret deepened with his absence, he returned to England after spending two years abroad. In 1835 he again appeared as an exhibitor at the Royal Academy, contributing 'Columbus and the Egg,' and 'Gulliver's Introduction to the Queen of Brobdignag.' In 1836–37 he painted two scenes from "The Winter's Tale" and "Old Mortality," and in 1838 he exhibited 'The principal characters in "The Merry Wives of Windsor."' Lady Holland obtained for him a ticket to view the Queen's coronation in Westminster Abbey, the result of which, he tells us, was twofold — first a resolution never again to wear a court suit, and next a commission to paint a picture of 'The Queen receiving the Sacrament at the Coronation.' This task brought him the honour of personal communication with Her Majesty and the

members of the Royal family, which he could not otherwise have enjoyed. In 1839 he contributed four works to the exhibition, two of them love scenes, and 'Sancho Panza' and 'Dulcinea.' The next year his only work was an admirable portrait of Lord Chancellor Cottenham. In 1841 he exhibited a scene from "Le Bourgeois Gentilhomme," 'Fairlop Fair,' and 'The Library of Holland House.' Scenes from "Twelfth Night" and "Henry VIII." followed in 1842; and in the next year portraits of Mr. Travers an eminent surgeon and of Mr. H. Angelo, 'The Coronation' picture, a scene from the "Vicar of Wakefield," and another from "Le Malade Imaginaire." In 1844, besides repeating 'Sancho Panza,' he exhibited a scene from "Comus," a composition for a fresco for the summer-house at Buckingham Palace. Among his subsequent works were a scene from "Les Femmes Savantes," 'Reading the Will,' 'Charles Dickens as Captain Bobadil,' 'Lady Jane Grey reading Plato,' 'The Masque Scene' in "Henry VIII." 'Juliet,' 'Falstaff,' 'The Rape of the Lock,' 'Beatrice in the Garden,' 'Sophia Weston and Tom Jones,' 'Queen Katharine,' and other similar productions, many of which, as well as of those previously mentioned, are now national property, twenty-four of his pictures and studies having been presented by Mr. Sheepshanks (who was an especial admirer of his works), and two by Mr. Vernon. In 1857 he exhibited 'Sir Roger de Coverley,' and in 1858, 'Christ and the Disciples at Emmaus.' His last works, 'Jeannie Deans appealing to the Queen,' and 'Hotspur and Lady Percy,' were opened to public exhibition at the Royal Academy on the 4th of May, 1859, and on the following day the talented artist who had painted them died at his house in Abercorn Place, St. John's Wood, leaving a widow to mourn his loss, with whom he had lived a life of unclouded happiness for thirty-three years, and children to lament the removal of the most loving, self-sacrificing, and tender of fathers. Besides his exhibited

works, he painted many pictures which were sent direct to America, and others for his varied patrons in this country.

Of his personal character and the purpose of his works, it has been well said by Mr. T. Taylor, that,—

"In his whole life we see the man of cautious, trustful, respectful nature, slow in the formation of his judgment, disposed to defer to others in his art and out of it, but strong in principle, and apt to hold stubbornly to convictions once grasped; not given to court notoriety or publicity, and rather shrinking from than provoking conflict; asking only leave to pursue the even tenor of his way in the practice of the art he loved; among the quiet friends he valued, equable, affectionate, self-respecting to the point of reserve and reticence; valuing good taste and moderation as much in art as in manners, averse to exclusive theories and loud-sounding self-assertion in all forms, closing a happy, peaceful, successful, and honoured life by the calm and courageous death of a Christian, and leaving behind him pictures stamped in every line with good taste, chastened humour, and graceful sentiment—pictures which it makes us happier, gentler, and better to look upon—which help us to love good books and to regard our fellow-creatures with kindlier eyes. As a painter of dramatic subjects, he is unrivalled in the power of telling a story with but few accessories. They show how earnestly and thoughtfully he had studied the works of the authors he illustrated, till he could depict each individual character as living portraits of men and women, as the poet or the novelist drew them. Each picture was carefully elaborated, both in the preliminary study and in the careful execution of all its details; but in order to be appreciated, they require to be studied. His drawing was always good, correct, and graceful; his colouring was generally rich and harmonious, sometimes (especially in his later works) it was cold and crude; but he was a thorough master of the technicalities of his art. In his delineation of females, he invests them with more of mental than of physical beauty, and gives them an air of womanly dignity; while his men are full of living character, whether of humour or quaintness, or of a higher cast."

His literary productions are of considerable value

especially to artists. In 1843 he published in 4to. a "Life of Constable," a simple piece of biography, compiled chiefly from his letters, which open out the mental character and artistic views of one of our great landscape painters. It was afterwards republished in 8vo. without the plates. In November 1847 he was unanimously elected to the office of Professor of Painting at the Royal Academy, which he retained till 1852, when he resigned it on account of delicate health. In 1855 the lectures he delivered to the students were published as a "Handbook for Young Painters" in 12mo.; and, as the result of the observation, reflection, and experience of a painter of Leslie's skill and ability, this remodelling of the materials of his lectures is interesting not only to the painter, but also to the student of the history of art in England.

He took an active interest in the affairs of the Academy—having at various times proposed the grant of an allowance to the President, the election of engravers as Academicians, the opening of the exhibition in the evening, and the restriction of members to sending only six works. In 1828 he joined the Sketching Club, which had been established twenty years before by the brothers Chalon, and only withdrew from it when his health failed him in 1842. Weekly meetings of the members were held at each other's houses—the host being president, who gave the subject from which each made a design. They supped at ten, and afterwards reviewed the drawings, which remained the property of the host. Leslie was in the habit, all through his life, of writing down accounts of anything of importance that occurred; and from these notes, and from letters, he composed "The Autobiographical Recollections," which were published after his death in two volumes, by Mr. Tom Taylor. They are full of anecdotes of his artist contemporaries and of many distinguished persons with whom he was associated. The second volume is chiefly composed of his corre-

spondence with Washington Irving and other friends, and illustrates both the excellences of his own character and the estimation in which he was held. His "Life of Sir Joshua Reynolds, with Notices of his Contemporaries," is advertised for publication.

HENRY WILLIAM PICKERSGILL, R.A., was born in London on December 3rd, 1782. When a mere child he was taken from home by a connexion, Mr. Hall, engaged in the silk manufacture in Spitalfields, and adopted by him ever afterwards. He was sent to a school kept by Mr. Stock, in the house at Poplar formerly occupied by Sir Richard Steele, and there received an education far above the average, his preceptor being a man of science and fond of experimental philosophy, and taking great pains to impart his knowledge to his pupils. Leaving the school at sixteen or seventeen, he returned to Mr. Hall's house, and pursued the business until the French war took place, which involved such serious losses that the manufactory was closed. During the idle days which followed on the cessation of his ordinary employment, young Pickersgill paid a visit to the Royal Academy Exhibition for the first time; and the effect of the display of pictures he then saw was such that he returned home, expressing his determination to become a painter. While at school he had already displayed his talent as a draughtsman; and after much opposition, and with some difficulty, his friends at last consented to place him for three years as a pupil with George Arnald, A.R.A., with whom he remained till his twenty-second year, learning little except the mode of using colours, as landscape painting was not to his taste. A severe illness came upon him at this time; and the surgeon who attended him, seeing his taste for art, obtained for him, through E. Edwards, A.R.A. an introduction to Fuseli, by whom he was admitted as a student at the Royal Academy in 1805. In the beginning of his career as an artist he painted historical,

mythological, and poetical subjects, and still exhibits works in the same style; but for many years he devoted himself exclusively to portraiture, and was in full employment in that branch of art, although he had in the beginning of his career many eminent rivals to contend with. After the death of Phillips, he was especially the favourite with those who desired to have large full-length portraits painted for presentation and honorary gifts; and he was thus employed in painting likenesses of men eminent in rank, politics, science, and letters. His works are faithful and expressive as portraits, and his style is quiet and pleasing. He has the power of catching and placing on his canvas the most intelligent expression of his model, producing an unquestionable likeness, without the affectation of prettiness or the seduction of flattery. His colouring is vivid and yet not overdone, and there is a firmness and force in it which he has maintained even in his latest works. One of his chief patrons was the late Sir Robert Peel, who continually employed him to add to his collection at Drayton portraits of his personal and political friends, and other celebrities. For him he also painted Owen, Cuvier, Humboldt, and Hallam; and for Lord Hill, a portrait of the Duke of Wellington. Before commencing this work, he visited Italy, that he might examine the best specimens of the styles of the great masters. He also painted a full-length portrait of General Lord Hill, now in possession of his family. Many of his best works are in the college halls at Oxford. His portrait of Wordsworth is in the National Portrait Gallery; and Mr. Murray, of Albemarle Street, possesses his portraits of John Murray, sen., and J. G. Lockhart, the son-in-law of Sir W. Scott. In 1846 he painted the portrait of Mr. Vernon, the donor of the collection of pictures named after him, which is now in the National Collection, where is also a picture by Pickersgill, entitled 'The Syrian Maid,' a very fair specimen of his manner of giving historical, instead of

fancy portraiture. He married in early life a lady talented as a writer of poetry, and has lost a son and daughter both possessed of literary abilities. He was elected an Associate in 1822, and a Royal Academician in 1826. He succeeded Mr. Uwins in 1856 as Librarian to the Academy, an office which he still retains; and he is now pursuing his art with an industry and enthusiasm which would seem to indicate that, although in his 80th year, there is but little diminution in his physical and mental energies.

WILLIAM ETTY, R.A., was born at York on March 10th, 1787. His father kept a baker's shop in the fine old city, and erected a mill in the vicinity. His son assisted in the shop till his twelfth year, when he was apprenticed to a letter-press printer named Robert Peck, at Hull, where he spent an uncomfortable servitude of very hard work, away from all his friends, and unable, except by stealth, to pursue his passion for drawing, which he had formerly cultivated by studies in chalk on his father's shop-floor. His seven years' apprenticeship over, he was invited by an uncle in London to join him that he might become a painter; this relative being himself "a draughtsman in pen and ink," who saw promise of power in the boy's crude sketches. He was a kind and generous man, for besides the help he afforded his nephew during his life, he bequeathed to him a sufficient sum to enable him, after his death, to prosecute his studies. Etty was religiously educated, and continued steadfast to his early training, retaining throughout his life a love and fear of God, and a desire to refer every action to the Divine Will.

After he came to London he drew from prints or nature, "or anything he could;" his first academy being a plaster-cast shop in Cock Lane, Smithfield, kept by an Italian named Gianelli. There he drew 'Cupid and Psyche,' and took his copy to Opie with a letter of

introduction. Through him, in 1807, he became known to Fuseli, who admitted him as a probationer to the schools of the Academy. There he met Collins, Hilton, and Haydon as fellow-students. In July 1808 his uncle paid a premium of 100 guineas to Lawrence to admit the young painter as an in-door pupil to his studio in Greek Street. There he watched his masterly execution, until he almost despaired of attaining a like facility, for Lawrence had little leisure to assist him in acquiring it. However he was a most diligent student, both in his studio, and at the Royal Academy, and copied several works at the British Institution; nevertheless all his contributions to the exhibitions were returned to him year after year, and he tried in vain to gain either the gold or silver medals awarded by the Academy. He was frequently employed by Lawrence to make copies, and he sought his advice in his distress at failure. "He said," Etty writes, "I had a very good eye for colour, but that I was lamentably deficient in almost all other respects." So he set to work day and night to correct his faults, and in 1811 he was comforted by finding one of his pictures hung at the Royal Academy,—'Telemachus rescuing Antiope,'—and from that time he always obtained an entrance for some of his works at the Academy or the British Institution. He painted a few portraits at this time also, but occupied himself chiefly on classical subjects.

In the autumn of 1816 he set out, by the advice of his friends, for a year's study in Italy; but he tells us, "as one of his prevailing weaknesses was a propensity to fall in love," he came back home-sick within three months. In 1820 he began to acquire celebrity by the exhibition of 'The Coral Finders,' 'Venus and her Youthful Satellites arriving at the Isle of Paphos'—the first of those representations of the undraped female form which he so constantly repeated in after years, and which he painted with unusual freedom and brilliant effect. The

next year, his 'Cleopatra's arrival in Cilicia' obtained for him the patronage of Sir Francis Freeling. In 1822, although bearing with him a new love-sorrow, he visited Rome, Florence, Naples, and Venice, copying especially the works of the Venetian colourists with great eagerness and diligence. In 1824 he exhibited 'Pandora crowned by the Seasons,' which was purchased by the President, and led to his election as an Associate in that year. He had previously obtained a diploma from the Charlestown Academy in America, and from Venice. Thus encouraged, he continued to labour with great diligence, and produced his large and important works in rapid succession.

In 1828, when he became a Royal Academician, it was suggested to him that he should discontinue his practice in the Life School (where he had been accustomed for years to attend every evening during the session, to paint studies in oil from the living model as shown there by gas-light), as it would be incompatible with the dignity of an R.A. to take his place among the students; but he said he would rather decline the coveted honour proposed to be conferred upon him than relinquish his studies, which no doubt gave to his pictures many good qualities, but also some of the bad ones by which they were characterised. He was equally at home as an upper student or a Visitor,—in the one capacity stimulating his brethren, in the latter ministering to their necessities. The Life Academy first aroused his latent genius, and afterwards sustained its fervour. He beheld whole generations of students pass through it, yet there he was still, the chief model for his emulous brethren—for they could trace the steps by which he mounted to Academic honours, and none would wish to lose sight of the friend in the halo of the Academician. He spent his days quietly in his painting-room, and only varied the simple routine of his artistic labours by occasional visits to a friend in the country, a trip to his native city, to Edinburgh, or the Netherlands. One notable exception,

however, occurred when, in 1830, he joined some friends in Paris, during "the three glorious days" of bloodshed and terror, and happily escaped unharmed.

Though always in love, he never married; his house, No. 14 Buckingham Street, Strand, with his painting-room at the top, which he had occupied from the year 1826 till 1848, was kept by his niece, until his failing health and declining energy led him to retire to York, his birthplace, where he died, November 13th, 1849, having long suffered from an affection of the heart. He was buried in the churchyard of St. Olave, Marygate. His funeral was attended by the pupils in the York School of Design (of which he was one of the founders), the Council of the Yorkshire Philosophical Society, the mayor and municipal authorities, &c. It was just before he quitted London (in June 1849), that he had the gratification of seeing about 130 of his paintings collected together for exhibition in the rooms of the Society of Arts—a graceful tribute to his genius, and a pleasing sight to a man who was thus permitted to behold the labour of a lifetime preserved and appreciated by his countrymen. Having lived a very retired life, he accumulated a considerable fortune, and the sketches, &c., he left behind him realised upwards of £5,000.

A life of Etty was published in 2 vols. 8vo, in 1855, by A. Gilchrist. A very graphic autobiography, written in 1848, also appeared in the "Art Journal" in the following year. In this account, Etty has given a list of his principal works, and has explained his purpose in painting many of them. Thus he states, "My aim, in all my great pictures, has been to paint some great moral on the heart. 'The Combat, or Woman pleading for the Vanquished' —the beauty of *mercy*. The three 'Judith' pictures— *patriotism* and self-devotion to her country, her people, and her God; and in 'Ulysses and the Syrens,' the importance of resisting sensual delights." All these (except the last, the property of the Manchester Institution) were

purchased by the Royal Scottish Academy, and are noble works in conception, colour, and execution. In all his mythological subjects he betrays a want of classical knowledge, for indeed he had little intellectual culture of any kind; but he thoroughly understood the technicalities of his art, and as a painter of the undraped human form he is without a modern rival. Still he confined his efforts to the exterior creature, and never essayed to go deeper, —it was the outward aspect of the human form, and not the mind speaking through it, that he painted so skilfully.

Among his principal works, besides those above named, are 'The Judgment of Paris,' 'Venus attired by the Graces,' 'The Wise and Foolish Virgins,' 'Hylas and the Nymphs,' 'The Prodigal Son,' 'The Bevy of Fair Women,' 'The Pont d'Sospiri, Venice,' and 'Destruction of the Temple of Vice;' 'Youth and Pleasure,' and 'Bathers surprised by a Swan' (the Vernon Gallery pictures); three pictures of 'Joan of Arc;' 'The Rape of Proserpine,' 'The Parting of Hero and Leander,' 'Zephyr and Aurora; two small pictures, 'The Head of a Cardinal' and 'Cupid Sheltering Psyche' (in the Sheepshanks Gallery); 'Robinson Crusoe returning Thanks for his Deliverance,' &c.

He was an enthusiast in his art; not fitful, but steady and untiring, and thus attained an eminent position in his profession. He was much pained by the frequent complaints which were made on the score of morality (and it must be admitted not without reason) in regard to the subjects he chose, and the free and somewhat coarse display of the female form in his pictures. While these reprehensions were intended only to condemn the unwise selection of some of his subjects and his somewhat indelicate mode of treating them, he seemed to feel them as implying a charge that he was wanting in that moral purity which he eminently possessed; the fact being that he was himself so innocent of mind that he did not see

the evil which others found in some of his works. He was a man of a simple and pious spirit, as all who knew him intimately can testify, and as will be seen by the advice which he has given to young artists; for he says he desired "to implant on their minds an invincible desire to excel in their noble art, to be an honour to their country, a credit to their friends and themselves, and the faithful servants of God; to be always attentive to his public ordinances, and strictly to respect his Sabbath of rest to the soul, for the artist of all men ought to be intellectual, spiritual, and virtuous." In the Royal Academy, he always displayed the most unremitting and disinterested zeal for the welfare and honour of the institution, which he considered identical with the general well-being of British Art.

JOHN CONSTABLE, R.A., was born at East Bergholt, in Suffolk, in 1776, and was originally intended by his father for the church; but as he did not seem an apt scholar, he followed his father's trade of a miller for about a year, occupying his time chiefly, however, in studying the simple scenery around him, and in attempting to portray its beauties. He used to say that the scenes of his boyhood made him a painter; and the love of sketching which he had displayed while at school at Oldham, at length strengthened into a determination to become an artist. R. R. Reinagle seems to have given him some instruction in drawing landscapes; and in 1795 he came to London with an introduction to Sir George Beaumont, for the purpose of ascertaining what might be his chance of success as a painter. Sir George encouraged him to proceed; but he returned home soon afterwards, and seems to have divided his attention between the mill and the easel till 1799, when he again started for London to try his fortune as an artist.

In 1800 he became a student at the Royal Academy, and from that time was a constant contributor

to its exhibitions; but from the simple unpretending nature of his works, they attracted little attention, and it was not till twelve years after he began to exhibit that he sold his first two pictures. He purposely adopted no especial style, declaring that there was room enough for a natural painter, and speaking contemptuously of those who attempted to do something beyond the truth. It was not till 1819, when he was in his 43rd year, that he was elected an Associate—the year in which he painted a large picture, 'A View on the River Stour,' which was much admired. In 1816 he married the daughter of Mr. Bicknell, Solicitor to the Admiralty, and in 1820 took a house at Hampstead, where he principally lived, studying daily the simple beauties of nature, and transferring them from the life to his canvas; but he also kept a house in Charlotte Street, Fitzroy Square (No. 35), where he used to store away a large number of his paintings for which he could not find purchasers. In 1829 he became a Royal Academician, and was taken ill on the night of the 30th of March, 1837, a few nights after the close of the schools at Somerset House, of which he was then the Visitor, and died in less than an hour afterwards. An association of gentlemen who were admirers of his works, purchased from his executors, shortly after his death, his picture of 'The Cornfield' (painted in 1826), and presented it to the National Gallery. Another in the same collection is 'The Valley Farm,' a view of his father's house, a favourite subject of the painter. In the Sheepshanks Gallery there are six of his works, some of which are especially interesting. One well-known painting, exhibited in 1825, is a view of 'Salisbury Cathedral,' which was a commission from the then bishop of the diocese, who rejected it because he disliked the dark cloud behind the spire; another, 'Dedham Mill,' his father's property, and in which he himself worked; two 'Views of Hampstead Heath,' and two other simple sketches.

His pictures, beautiful as they were, failed to procure for him a moderate income from his profession; but for some years before his death he was happily independent of such means of subsistence. Abroad, his works were more highly esteemed; and he received a gold medal from the King of France as an acknowledgment of the merit of some of his paintings, which were purchased by a Frenchman, and exhibited at the Louvre. All his landscapes are characterised by extreme simplicity, marked by some transient effects of dew or rain which pleased him, and which he would often repeat. This minute attention to, and frequent reiteration of, only one of the many changing aspects of nature was much reprehended by the critics of his time, and gives a peculiar character to most of his works, many of them being also dark and heavy in their shadows, and presenting a spotted appearance. Fuseli said that Constable's rain-clouds "made him call for his umbrella," and Bannister declared that "he felt the wind blow in his face," while a French critic discerned the dew of the morning on the leaves and grass; all thus testifying to the success of his study of atmospheric effect. His landscapes are now highly valued, and realise ten times as much as he originally received for them.

Leslie, in his "Handbook for Young Painters," says: "There is a place among our painters which Turner left unoccupied, and which neither Wilson, Gainsborough, Cozens, nor Girtin so completely filled as John Constable. He was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes." Uwins said; "He seemed to think that he came into the world to convince mankind that nature is beautiful. Instead of seeking for the materials of poetic landscape in foreign countries amidst temples and classic groves, or in our own amidst castles, lakes, and mountains, he taught that the simple cottage, the village green, the church, the meadow covered with cattle, the canal with

its barges, its locks and weedy banks, contained all the materials, and called up all the associations necessary for pictures." He delighted in his native fields. "I love," he said, "my stile, and stump, and lane in the village: as long as I am able to hold a brush, I shall never cease to paint them." In private life Constable was much esteemed for the kindly qualities of his heart, and for his mental attainments. In person he was tall, with an expressive, benignant countenance, bearing marks of his genius and the energy of his character.

EDWARD HODGES BAILY, R.A., the only sculptor who became a Royal Academician during the presidentship of Sir Thomas Lawrence, was born at Bristol on the 10th of March, 1788. When very young he exhibited his early predilection for art in executing small portrait busts, which were remarkable for displaying a close observation of character. This taste quickly led to higher efforts; and, stimulated by some works of Bacon and others in the cathedral of his native city, he took Flaxman's compositions from Homer as models, and commenced working on plaster casts. These evinced so much talent, that when the young artist obtained an introduction to Flaxman, and submitted them to him, he consented to receive him as his pupil in London, and Baily pursued his studies under this eminent master for nearly two years. In 1809 he became a student at the Royal Academy, where he gained the silver medal in the same year, and in 1811 was awarded the gold medal for his competition work, representing 'Hercules rescuing Alcestes.' A figure of 'Apollo discharging his Arrows against the Greeks,' was the first of the works he exhibited which attracted public attention. This work led to his election as an Associate of the Royal Academy in 1817. In the following year the exhibition of his well-known 'Eve at the Fountain' obtained for him a wide reputation throughout the continent of Europe. This beautiful production

was executed three years later in marble, and was purchased by the people of Bristol to be placed in the Literary Institution of his native city. In 1821 he became a Royal Academician, and in the same year was commissioned by George IV. to execute the bassi-relievi on the front of the marble arch at the entrance to Buckingham Palace, and which are on the south side of the arch as it now stands in Hyde Park. Similar decorations and models of figures to ornament the throne-room, were also executed by him.

From this time Mr. Baily continued to be actively employed in the execution of a series of works, varied in their character and purposes, but all displaying the genius and excellent taste which have gained for him so great a reputation as a sculptor. His early works are distinguished for their grace, simplicity, correct proportion, and careful execution; his later productions have been chiefly busts and portrait statues, and in this department of his art he stands unrivalled. His statues of Charles James Fox and Lord Mansfield for St. Stephen's Hall in the Palace at Westminster, of Telford the engineer, Lord Egremont, Earl Grey, Lord Nelson, and General Sir Charles Napier, and the seated figure of Lord Mansfield at Chelmsford, are excellent specimens of his skill in monumental sculpture; but while thus employed he has continued to devote a portion of his time to poetic designs which will have an enduring fame as works of true genius, and as proofs of the sculptor's high conception and poetical imagination. 'Eve listening to the Voice,' — the companion to his early work 'Eve at the Fountain,' — was exhibited in 1841. 'Psyche,' 'Helena unveiling herself to Paris,' 'Hercules casting Hylas into the Sea,' 'The Sleeping Nymphs,' 'Maternal Love,' 'A Girl preparing for the Bath,' and 'The Graces seated,' have since followed in succession. The last named, exhibited in 1849, is a work of great merit, graceful and elegant in its arrangement, and executed with marvellous delicacy

and skill. It is the property of Mr. Joseph Neeld, M.P. (who is also the owner of the 'Eve listening to the Voice'), and is one of the most original and admired works of one whose genius has done so much to maintain and elevate the reputation of English sculptors. He still pursues his profession, and has for years contributed regularly fancy pieces, portrait statues, and busts to the exhibition. As recently as 1858 he exhibited a figure of 'Genius,' executed in marble for the Egyptian Hall at the Mansion House, and his statue of Turner the artist; and in 1860 some statuettes and busts.

The ARCHITECTS elected in Sir T. Lawrence's term of office as President, were Sir Jeffry Wyatville and William Wilkins, both of whom were remarkable men, and were employed on important public works.

Sir JEFFRY WYATVILLE, R.A., was born on the 3rd of August, 1766, at Burton-upon-Trent, in Somersetshire, and was educated at the Free School there. He was the son of Joseph Wyatt, and nephew of James Wyatt, R.A., both architects. In his youth he seems to have been a wild, ungovernable boy, having twice, at twelve and at fourteen years old, made attempts to run away to sea; but was each time pursued and brought back. Three years afterwards he was to have gone out in the Royal George, but he did not reach the vessel in time, and thus providentially escaped the wreck at Spithead. He then came to London with the view of entering the naval service; but the American war was at an end, and no opportunity offered for employing him. An uncle residing in the metropolis (Samuel Wyatt, the architect of the Trinity House, Tatton Hall, Heaton House, &c.) took him into his office for seven years, where he acquired all the routine of his profession, and afterwards served a second term with his uncle James, under whom he studied Gothic and old English architecture. Through the pro-

fessional connection of these relatives he became known to several persons of eminence, and among them to the Prince of Wales, who afterwards became such a munificent patron to him.

He does not appear to have found employment as an architect, however, for some years; for in 1799 he joined Mr. John Armstrong, a builder, in executing large government contracts, and thus entered upon a very lucrative business, but one which precluded his admission as a professional architect to the Royal Academy, although he was employed very frequently by noblemen and gentlemen to alter and enlarge their country mansions. It was not until he had thus proved his abilities as an architect, that he was elected an Associate in 1823, and a Royal Academician in 1826. To the surprise of his friends, as well as to his own amazement, he was summoned to Windsor Castle by the King in the year following his election as an Associate, and appointed architect for remodelling the Castle. The work was commenced as soon as his plans were approved by the King; and on the 12th of August, 1824, His Majesty laid the first stone of King George IV.'s Gateway—the principal entrance into the quadrangle on the south side, in a direct line with the Long Walk. On this occasion Mr. Wyatt, with no small amount of affectation, assumed, "by royal authority," the name of Wyat*ville*, in order that he might be distinguished from the other architects of the name of Wyatt then living. The King conferred the honour of knighthood upon him, when he took possession of his private apartments on December 9th, 1828. The alterations at the Castle formed the chief occupation of Wyatville during the remainder of his life. The work was completed under his own superintendence, at a cost of over £700,000. He intended to publish the designs, but he died before his purpose was carried out. His executors, however, undertook the task; and in 1841 a large folio, in two volumes, was published under the

superintendence of Mr. Ashton, containing an elaborate series of engravings of the exterior of the Castle, but very little except plans of the interior, which is to be regretted.

During the last twenty years of his life, Wyatville also made extensive additions to Chatsworth, completed Ashbridge for the Earl of Bridgwater, which had been begun by his uncle, James Wyatt; designed lodges and other buildings in Windsor Park; a temple at Kew, a new front to Sidney Sussex College, Cambridge, in 1838, and some alterations at Bushy for the Queen Dowager. He resided for many years in the Wykeham Tower on the north terrace of the Castle, where he died from an asthmatic complaint, with which he had been long afflicted, on February 18th, 1840, in his 74th year. He was buried in St. George's Chapel, Windsor. He married a Miss Sophia Powell (who died in 1810), by whom he had three children, one of whom, a daughter, alone survived him.

WILLIAM WILKINS, R.A., was born on the 31st of August, 1778, and was the son of a builder and architect of the same name who practised at Norwich, where his son was born, and where he received his education at the Free Grammar School. Subsequently his father removed to Cambridge, and his son matriculated at Gonville and Caius College there in 1796, and graduated as sixth wrangler in 1800. He obtained a travelling bachelorship the next year, and went to Italy and Greece. On his return, he published in folio (1807) his "Antiquities of Magna Græcia," which was favourably received by scholars, but not much esteemed by architects, as it contained but little information of especial interest to architectural students. The heads of his own University took him under their patronage; and in the year in which this work appeared, he was appointed the architect for Downing College, which he then commenced, but did not

complete before he died. His strong predilection for the Grecian style, led him to apply it, without any adaptation to the occasion, to this edifice, which consists of ranges of low buildings, only distinguished from mere houses by their columns, the accommodation they afford being also very defective. A few years afterwards he again applied the same style to the East India Company's College at Haileybury, in Herts (which has recently been sold), and there repeated almost the same design as at Downing. In 1808 he erected the Nelson Pillar in Sackville Street, Dublin, and in 1817 a similar memorial at Yarmouth. Subsequently he made some Gothic additions and alterations to Trinity and Corpus Christi (1823) and King's (1828) Colleges, at Cambridge. In 1826 he completed, in conjunction with Mr. J. P. Gandy (who afterwards changed his name to Deering), the University Club House in Pall Mall East, for the members of the Oxford and Cambridge Universities; and in 1828, when Lord Brougham, Thomas Campbell, and others, founded the University College in Gower Street, he was employed to erect it. He obtained more praise for this than for any other of his works; but the good effect of the design cannot be appreciated, for the wings have not yet been erected. In this work he introduced a dome with a Grecian portico—the latter raised upon a substructure as high as the basement floor, which, with the flight of steps ascending to the portico, has a very good pictorial effect. His next work of importance was the National Gallery, erected between 1832 and 1838. In his design for the portico he was restricted by having orders to use the columns from that of Carlton House. The central dome and the small turrets on either side, besides the defects of the interior, called forth severe censure, both from architects and the public. Want of space, and government orders and restraints, no doubt cramped his proceedings, but the work is altogether an unfor-

tunate one, and has had no good influence upon his reputation as an architect. He also designed several private mansions, and the new St. George's Hospital, erected on the site of Lanesborough House, Grosvenor Place.

In 1836 he entered into competition as architect for the New Houses of Parliament, but did not even succeed in getting one of the premiums. His failure was followed by a pamphlet entitled, "An Apology for the Design of the New Houses of Parliament marked 'Phil-Archimedes,'" in which he condemned with some severity the conduct of the Commissioners and the designs of the more successful competitors. Previously (in November 1831) he had also published "A Letter to Lord Viscount Goderich, on the Patronage of the Arts by the English Government," in which he gave a brief historical sketch of the amount of assistance rendered by the Government to the Fine Arts, pointed out the instances of bad taste in several public buildings, and urged the necessity for the formation of a School of Architecture. Literary works of a less controversial nature had preceded these. His first production, already mentioned, was followed by "The Civil Architecture of Vitruvius, containing those Books relating to the public and private Edifices of the Ancients," published in imperial 4to. in 1812; and this was succeeded, in 1816, by "Atheniensia; or, Remarks on the Buildings and Antiquities of Athens." In 1837, he published the first (and only) part of his "Prolusiones Architectonicæ."

On the death of Sir John Soane in 1837, Wilkins was appointed to succeed him as Professor of Architecture at the Royal Academy; but before the term of two years allowed to a new professor to prepare his lectures had expired, he had departed this life, so that, although he held the office till his death, he never gave any instruction to the students in architec-

ture. He had been suffering severely from gout some time before his death, which took place at Cambridge, on the 31st of August, 1839, the day on which he completed his 61st year. He was buried in the chapel of Corpus Christi, a part of the new building he had erected for that college at Cambridge.

CHAP. XIII.

ASSOCIATES ELECTED DURING THE PRESIDENTSHIP OF SIR T. LAWRENCE WHO DID NOT SUBSEQUENTLY BECOME ROYAL ACADEMICIANS.

Painters: HENRY EDRIDGE, GEORGE CLINT, AND FRANCIS DANBY.
Engravers: RICHARD JAMES LANE, AND CHARLES TURNER.

ONLY three of those who were elected as Associates during the presidentship of Sir Thomas Lawrence remained in that rank: these were Henry Edridge, elected in 1820; George Clint, in 1821; and Francis Danby, in 1825. In addition to these there were two Associate Engravers elected during the same period: viz. Richard James Lane, in 1827; and Charles Turner, in 1828.

HENRY EDRIDGE, A.R.A., was born in Paddington in 1768. He was apprenticed to W. Pether, the mezzotinto engraver and landscape painter, and became proficient both as a painter of miniatures and landscapes. The latter were treated by him in an especially free and broad manner. His first portraits were on ivory; his subsequent ones were principally drawn on paper with black lead and Indian ink, to which he added very tasteful backgrounds. But he afterwards produced an immense number of elaborately finished pictures in water colours, with light backgrounds; to these succeeded others in which he combined the depth and richness of oil paintings with the freedom of water-colour drawings. Sir J. Reynolds was so much pleased with one of his miniatures, that he

insisted upon having it, and paid him handsomely for it. This was the signal for the artist to resign engraving and become a painter; and he did wisely in copying many of the works of his patron for study. He first established himself in Golden Square, and in 1801 removed to Margaret Street, Cavendish Square, where he remained for twenty years. With the desire to indulge his taste for landscape painting, which he cultivated under Thomas Hearne, he made two excursions to Normandy and Paris, in 1817 and 1819, making many interesting drawings subsequently exhibited. Three specimens of his landscapes are now at the South Kensington Museum; and his sketches of the first Lord Auckland and of Robert Southey are in the National Portrait Gallery. He became a student at the Royal Academy in 1784, and was elected an Associate in November 1820. Unhappily he lived but a very short time to enjoy this distinction, for he died from an attack of asthma on the 23rd of April, 1821.

GEORGE CLINT, A.R.A., was born in Brownlow Street, Holborn, on the 12th of April, 1770. His father kept a hairdresser's shop in a passage leading from Lombard Street, and apprenticed his son to a fishmonger in the City; but the boy became disgusted with this employment, and afterwards obtained a situation in an attorney's office. Still dissatisfied, he next became a house-painter; and from this "broad style" advanced to miniature painting, which he practised for some years in a house in Leadenhall Street. During this period of his life he had many hard struggles, having married a wife and become the father of a family, and being able to find only occasional and then but poorly-paid employment. Subsequently he practised mezzotint engraving (which he learnt from Edward Bell, the nephew of the publisher of "The British Poets"), and was employed to execute several prints for Sir Thomas Lawrence, with whom, however, he afterwards quarrelled, and lost his patronage.

In 1807 he engraved 'The Death of Nelson,' after Samuel Drummond, A.R.A., and shortly afterwards Harlowe's 'Kemble Family,' which was his most important work in this branch of art, and which was so popular that it was re-engraved three times. This plate brought him into connection with many theatrical characters, and he practised among them as a portrait painter in oil, having been aided and encouraged to acquire some skill in this style by Sir William Beechey, to whom his wife showed his first effort — her own portrait — and who was his kind patron and friend until his death.

About 1816 he removed to Gower Street, and there painted a large series of dramatic pieces, comprising all the principal actors of the time in their most celebrated characters: — E. Kean, as Sir Giles Overreach and Richard III.; Charles Kemble, as Charles II.; Young, as Hamlet; Liston, as Paul Pry; Macready, as Macbeth; &c. Many of these portraits are still in possession of the Garrick Club. The pictorial grouping and composition, expression, and dry humour of these theatrical pictures are excellent. He also practised portrait painting unconnected with the stage, having had Lord and Lady Suffield, Lords Essex, Spencer and Egremont, General Wyndham and Admiral Wyndham among his sitters. One of his pictures, 'Falstaff and Mrs. Ford,' is in the Vernon Collection, and four others in the Sheepshanks Gallery. These are Young and Miss Glover as 'Hamlet and Ophelia,' scenes from "Paul Pry" and "The Honeymoon," and 'A Lady of Palermo.'

He was elected an Associate of the Royal Academy in 1821; but resigned his diploma in 1835, when he came to the conclusion that, as many artists elected as Associates subsequently to himself had been elevated to the rank of Academicians, their talents had been unduly estimated, to the unjust depreciation of his own. He therefore judged the Royal Academy to be undeserving either of public confidence or support, and joined the agitation against it

with all the zeal of a convert and something of the rancour of a renegade. His statements evidently did not impress the Select Committee of the House of Commons which was reappointed in 1836, with Mr. Ewart for chairman, to consider, among other subjects, the constitution, management, and effects of institutions connected with the fine arts, for they did not notice his evidence in their report.

For some years before his death Mr. Clint lived in retirement at Peckham, upon the property he had obtained from his profession and that which he had acquired with his second wife. He died at his house in Pembroke Square, Kensington, in April 1854, having entered his 85th year. By his first wife he had a family of five sons and four daughters: two of the former became painters, two gem sculptors, and one a mathematical professor in a college in India. In the circle in which he moved he was much esteemed for his gentlemanly manners, and kindly feelings; and it is to be regretted that he was not content to wait his prospect of attaining higher rank in the Academy, instead of withdrawing from it in consequence of a too partial estimate of his own abilities.

FRANCIS DANBY, A.R.A., was born, one of twins, on the 16th of November, 1793, about six miles from Wexford, where his father, James Danby, was residing on his own estate, being a gentleman of moderate fortune. He subsequently removed to Dublin, and shortly afterwards died. His son Francis, who had studied drawing in the school of the Dublin Society of Arts, prevailed on his mother (formerly a Miss Watson of Dublin) to allow him to become an artist, to which she unwillingly assented, and he afterwards studied under O'Connor. In 1812 he painted his first picture for the Dublin Exhibition; the subject — 'Landscape, Evening' — being the forerunner of many similar glowing sunsets, for which he became so

celebrated in after years. Archdeacon Hill of Dublin purchased this work for fifteen guineas; and the artist, delighted with his success, proceeded to London with an introduction to Benjamin West, and was so struck with the Royal Academy Exhibition, that he determined from that time to become an *English* artist. He found a very early and constant friend in Mr. Gibbon, of Regent's Park, who for thirty-five years was his liberal patron, and whose family possess a large collection of the artist's works.

His picture of 'Sunset after a Storm,' exhibited at the Academy in 1824, was purchased by Sir Thomas Lawrence, who gave Danby double the price he asked for it; and he gained still more by the public testimony thus given of the President's approval of his works. The next year he exceeded all his previous efforts in a picture of 'The Passage of the Israelites through the Red Sea,' which was grand and solemn in effect, poetically conceived, and ably executed, and which became the property of the Marquis of Stafford. In the same year, 1825, he became an Associate of the Royal Academy, an early and deserved recognition of the ability he displayed in this fine work. Unhappily reasons of a private and personal nature existed which afterwards hindered his attaining the higher rank in the Academy, to which his talents would have given him a claim.

In 1826 he painted 'Christ walking on the Sea,' in a very distinct style, not destitute of religious feeling. A small picture of 'The Embarkation of Cleopatra,' full of eastern sunshine and splendour, followed in 1827; and in the next year two others, one a quiet moonlight scene to illustrate "The Merchant of Venice," the other 'An Attempt to portray the Opening of the Sixth Seal' (purchased by Mr. Beckford of Fonthill), one of those grand imaginative works which sufficiently indicated the deep thought and grand imagination of the painter, and his skill in depicting what he desired to represent with

glowing colour and strong effect of light and shade. This picture was afterwards exhibited in different parts of England, and was engraved on a large scale, as was also the kindred work, 'The Passage of the Red Sea.' The following year, 1829, he exhibited two more pictures from the Book of Revelation; but in these he failed to sustain the admiration the previous subjects had awakened.

Family circumstances led to Danby spending several years in France and Switzerland; and between the years 1829 and 1841 he only contributed two pictures to the Royal Academy Exhibition, having employed his talents chiefly in sketching designs for the Annuals so fashionable at that period. In 1842 he renewed his labours more constantly, and exhibited a fine pleasing composition, 'The Contest of the Lyre and Pipe in the Valley of Tempé,' 'A Soirée at St. Cloud,' and 'The Holy Family reposing in their Flight into Egypt,' one of his dark impressive pictures; to which he added another in the following year, 'The Last Moment of Sunset.' These were followed by others, varied in subject and character, but all more or less the same in effect — golden sunrise, or the red glow of sunset being a predominant feature in them all. Besides his contributions to the Royal Academy, he was a constant exhibitor at the British Institution. 'The Evening Gun' was greatly admired among his pictures at the Manchester Exhibition in 1857. 'The Fisherman's Home' is in the Vernon Gallery, and 'Disappointed Love' (painted in 1821), 'Calypso's Island,' and 'Liensford Lake, Norway' (exhibited in 1841), are in the Sheepshanks Collection at South Kensington.

For nearly twenty years Danby resided at Exmouth, in Devonshire, where he died at Shell House, on the 9th of February, 1861. His sons, James and Thomas, share his abilities, and give promise of future excellence. He attained a high place as a painter of the most ambitious class of poetic landscapes; and in the peculiar branch which he appropriated to himself, he has found no

rival, for the glories of the last moments of sunset have had no such representative before or since. All his compositions are rich and harmonious, though almost monotonous in the brightness of their colour; and, as the subjects indicate, are not intended to be pictures of realities, so much as imaginative combinations of beauties under a glowing atmosphere. The only regret felt in studying his works is, that powers so varied as he showed himself to possess in early life, should afterwards have been circumscribed and limited to that *one* successful effect by which he first acquired his well-merited fame as a painter.

Two Associate Engravers, R. J. Lane and Charles Turner, were also elected during Lawrence's presidency.

RICHARD JAMES LANE, A.E., is the second son of the Rev. Dr. Lane, prebendary of Hereford, whose wife was the daughter of Gainsborough. He was born in 1800, and is a younger brother of Mr. E. W. Lane, the Oriental traveller, the author of "The Modern Egyptians" and a new translation of "The Arabian Nights' Entertainments." Richard was articled to Charles Heath, the line engraver, in 1816. For several years he devoted himself to that highest branch of the art; but as it came to be gradually depreciated by the more rapid though less artistic methods of manipulation since introduced, he made a few attempts in 1824 in the then new art of lithography, and obtaining a large number of commissions in that style, he was induced "with deep regret, and after a struggle of some six or eight years, to give away his engraving tools, and to devote himself entirely to the new method adopted by him." In 1827 he was elected an Associate Engraver at the Royal Academy, and now holds the appointment of Lithographer to the Queen. His prints from Winterhalter's portraits of Queen Adelaide, the Princess Royal, Prince Leopold, and

other members of the Royal Family, the private plates executed for Her Majesty, and other similar works, show the excellence he has attained in the new branch of art to which he has devoted himself.

CHARLES TURNER, A.E., was born at Woodstock in 1773, and in his youth was brought up to London to be employed in Alderman Boydell's establishment, where he acquired the taste for art he subsequently displayed. Among his most admired engravings are those he made for the early numbers of the "Liber Studiorum" of his namesake J. M. W. Turner, R.A., and from his picture of 'The Wreck.' He also engraved many of Sir Thomas Lawrence's portraits on a large scale, Sir M. A. Shee's portrait of H.R.H. the Duke of Clarence, 'The Beggars,' by Owen, 'The Marlborough Family,' after Reynolds, 'The Water Mill,' by Callcott, &c. He was himself an artist, and in 1856 exhibited some Academy figures drawn by him as long ago as 1794. He became a student at the Royal Academy in 1795, was elected an Associate Engraver in 1828, and died in Warren Street, Fitzroy Square, on the 1st of August, 1857. He was buried at Highgate Cemetery. Leigh Sotheby, F.S.A., his executor, possessed a curious drawing by him, intended to illustrate a passage in the poem by J. M. W. Turner, of "The Fallacies of Hope," which was made for the amusement of that artist, with whom he latterly lived on terms of friendship, after having been estranged for many years, in consequence of some misunderstanding respecting the engraving of the plates in the "Liber Studiorum."

Sir M. A. Shee, P.R.A., from a Portrait painted by himself

CHAP. XIV.

THE ROYAL ACADEMY UNDER THE PRESIDENTSHIP OF SIR MARTIN ARCHER SHEE, 1830–50.

Choice of a President — Chantrey's Proposal for the Office to be held in Rotation by the Members — Royal Patronage continued by William IV. to the Royal Academy — President's Addresses on Delivery of Gold Medals — Erection of a National Gallery — Proposed Removal of the Academy from Somerset House — Attacks on the Royal Academy answered by the President — Parliamentary Returns called for by Mr. Ewart — Information furnished with Consent of the King — Exhibition of Works of Deceased Presidents at British Institution — Establishment of the Royal Institute of British Architects — Select Committee on Institutions connected with the Arts — Evidence of Opponents to Royal Academy and of its Officers in Reply — Report of the Committee — Address to the King on Removal of the Academy — Farewell Dinner at Somerset House — Opening of New Academy by King William IV. — Appropriation of the New Apartments — Accession of the Queen — Renewed Assurance of Royal Patronage — Mr. Hume's Plan for Free Exhibitions opposed by the President — Parliamentary Returns of Income and Expenditure called for by Mr. Hume — Petition of the Royal Academy to

the House of Commons in Opposition to the Demand — Debate on the Question — Subsequent Parliamentary Proceedings on the Subject — Royal Commission on the Fine Arts — Illness of the President — Tenders his Resignation, but is solicited to retain the Office — Is awarded Pensions from the Academy and the Civil List — Proposed Removal of the Academy from Trafalgar Square — Gifts made by and to the Academy — The Exhibitions — Changes among the Officers and Members.

THERE was but little hesitation in selecting a successor to fill the place of Sir Thomas Lawrence as President of the Royal Academy. The choice lay apparently between David Wilkie and Martin Archer Shee — the former the more eminent as a painter, the latter possessing not only great talent as an artist, but all the other qualifications not belonging to the former, yet so necessary for one who was to be the official medium of communication, on the part of the Academy, with the Court on the one hand and the Ministry on the other. The graceful and high-bred demeanour and the dignified independence of character and language which distinguish the Irish gentleman, shone to great advantage in Shee; and by a very large majority of votes, he was elected President of the Royal Academy.

The election took place on the 25th of January, 1830, when 18 votes were given for Shee, 6 for Sir William Beechey, 2 for Wilkie, 1 for Phillips, and 1 for Callcott. Those who voted for Wilkie were Collins and Leslie; the latter tells us his reason, — "for I considered that he united more requisites for the high office than any other in the Academy. But Sir M. Shee made so incomparable a President, that I am glad the majority did not think as Collins and I did at the time of the election."

Wilkie, just previously, obtained the appointment held by Lawrence, of portrait painter in ordinary to the King; an office held by Reynolds, and only not given to his successor West because he was otherwise fully employed by the Court, and which was considered an appendage to the appointment of President — at least the only lucrative thing likely to fall to the share of the artist holding

that otherwise expensive position, as at that time no remuneration was given to the President for the loss of time or the cost which his attention to the duties and courtesies of the Academy involved. It would thus seem as if Shee received the title and the honours, and Wilkie the emoluments of the appointment. But the election was a most judicious one: in the times which quickly followed on Shee's accession to the office, the need of a man of courage, energy, and perseverance was felt by the Academicians, who were happy in having at that time a President possessing all the qualities necessary to defend their rights against the pertinacious attacks of the financial and ultra-radical reformers of the day.

Before this election took place, and when it was by no means certain on whom the choice would fall, Sir F. Chantrey consulted Shee on the expediency of effecting a change in the mode of appointing a President, proposing to substitute a system of rotation among the forty Academicians, for the custom, previously adopted, of annually re-electing the same individual, who had once been declared worthy to occupy the chair. Chantrey cited the precedent of the French Academy, and some other analogous cases; but Shee pointed out to him several reasons why such a change would be undesirable, —among them that the effect would be to lower the Royal Academy in public estimation, to render the office a mere administrative function, instead of one of professional eminence and acknowledged intellectual superiority, as it had hitherto been; and thus, by calling on all the members in turn to fulfil its duties, to cease to make it an honoured distinction to any. Chantrey saw the force of these reasons, and afterwards voted for Shee's election to the chair, upon the plan pursued from the beginning.

One of the most highly-valued privileges of the Academy was that so graciously awarded by its Royal Founder, of granting the President permission to communicate direct with the sovereign on all matters affecting

its interest or government. During the later years of George IV.'s reign, this practice had fallen into desuetude, on account of the King's declining health; and all documents requiring His Majesty's signature, were transmitted by Sir Thomas Lawrence through the Home Secretary. After the accession of William IV., the Academicians again solicited the privilege of direct communication with the King, in the same manner as his Royal father had originally permitted; and His Majesty was pleased cordially to grant it, at the same time expressing his intention to do all in his power to promote the interests of the institution. On the 19th of July, 1830, King William and Queen Adelaide paid their first visit to the exhibition (then recently closed to the public), accompanied by the Duke and Duchess of Gloucester, and the chief officers of State. At the Drawing-Room on the following day, the King conferred the honour of knighthood on the new President.

At the distribution of the gold medals biennially, the President resolved to give to the ceremonial a greater degree of importance than had latterly been bestowed upon it, by preparing a written discourse to the students for the occasion, and by inviting as many distinguished persons as could be found in town at that season of the year, to witness the distribution of those much-coveted rewards of genius. On the 10th of December, 1830, only silver medals were given, when Sir Martin spoke briefly to the students a few words of commendation; but the next year he prepared a discourse in which he took for his theme the brilliant career and the artistic genius of his predecessor, explaining the peculiarities of his style, and the many excellences of effect, colour, grace and form by which it was distinguished. This address was much approved by his colleagues, and was afterwards ordered to be printed, as well as those he subsequently prepared for delivery on similar occasions. In 1832, according to custom, silver medals only were

distributed; and the President, after remarking on the works of the students — approving those in painting and the living model, the antique and modelling, but lamenting the apathy of the students in architecture — urged them to use greater exertion in the future, reminding them that their advantages were not surpassed in any existing school of art, and that the members of the Royal Academy felt a paternal solicitude for the improvement of the students, since they contemplated in them their future successors.

The years 1831–32 were not favourable for the promotion of the arts; and the exhibition suffered from the depression consequent on the excitement of political agitation, which, while it kept up a state of irritation in the public mind, left no disposition to attend to any other less absorbing pursuit. In the schools of the Academy, the lectures on painting and sculpture were delivered by Phillips and Westmacott on Monday and Thursday evenings during February and March 1831; but none were given by Sir John Soane, or by Turner, the professors of architecture and perspective. In the next year, Soane concluded a series of lectures in which he traced the progress of architecture from its first rise among the ancients, through all its periods of prosperity and depression, and latterly from its revival in Italy in the fifteenth to the close of the eighteenth century. He devoted his concluding lecture to an analysis of the practice of the ancient artists, and a comparison of it with that of the moderns in some of the leading features of the art. A great attraction in this series, was the extensive collection of elaborately-drawn plans and views by which the lectures were illustrated.

At the anniversary dinner, in 1832, the President, in proposing the health of the King, adverted to the grant to be submitted to Parliament for the erection of a new National Gallery in Trafalgar Square, the half of which building it was proposed to appropriate to the Royal Academy — an event which he considered would form a

new epoch in the history of art. The health of Mr. Wilkins, R.A., the architect appointed to construct the edifice, was afterwards drunk; and in replying to the toast, that gentleman gave a detailed account of his plans and proceedings with regard to its erection.

Both as regarded the nation and as it affected the Royal Academy, the course taken by the Government in this matter was an important one—for the pictures purchased some years previously to form a nucleus of a National Gallery had since been added to by bequests, and could no longer be exhibited where they had hitherto been deposited, in Pall Mall; and it might reasonably be expected that many more additions would be made to them when a worthy receptacle for such a collection was prepared: and, as regarded the Academy, the accommodation at Somerset House had long been felt to be insufficient, both for the purposes of the Schools and the yearly-increasing exhibition; while there seemed to be an appropriateness in combining the collection of the works of the ancient masters with those of their modern successors in different portions of the same building.

In the early days of a Reform Parliament, when "retrenchment" became a party watchword, no lavish expenditure on such a refined purpose as the erection of a National Gallery could be proposed; and, after many urgent appeals in the public press, the first suggestion made by the Government was simply to adapt the King's Mews at Charing Cross to the purpose, with some little additional ornamentation. This proposal to improve a not inelegant brick building was, however, afterwards abandoned; and it was determined that an edifice of stone should be erected, designed expressly for the purpose, worthy of the dignity of the nation and of the noble site it was to occupy in the metropolis. In his first design, Wilkins had, with due regard to the amount of space to which he was limited, extended the front so far forward that the line of the façade obstructed the view of

St. Martin's Church from Cockspur Street; but so violent was the opposition to this arrangement, that the design had to be altered, and thus the amount of internal space was seriously curtailed—so much so that it became a question whether the Royal Academy would find the increased amount of accommodation it anticipated. Thus, straitened in expenditure, cramped in space, and restricted to the use of some of the materials of Old Carlton House, the architect had to pursue his work amidst a storm of hostile criticism; and it is not to be wondered at that he has left a building which none can admire or approve, and which is even now—within twenty-five years of its erection—inadequate for the requirements of a National Gallery, even if the whole building were so appropriated.

When it was ascertained that the Government were anxious to obtain possession of the rooms provided by George III. for the Royal Academy at Somerset House, to add to the public offices already located there, Sir Martin Archer Shee urged upon the Prime Minister, Earl Grey, that, as a matter of strict justice, the Academicians would have a right to occupy the intended share of the new building on precisely the same conditions, as regards the Crown and the country, on which they had been originally granted rooms in Somerset House; i.e., as completely independent of ministerial control and parliamentary interference as they had hitherto been. To this view of their position no opposition was made by the Government. All things seemed so far settled that, in August 1832, Parliament voted £50,000 towards the erection of a National Gallery upon a plan to be finally settled by a Committee of the Royal Academy; but in the next session, a proposal was made in Parliament by Lord Dungannon, that the national pictures should be exhibited in the Banqueting House at Whitehall; and that the money voted for a National Gallery should be otherwise appropriated. To this Sir M. A. Shee urged a strong but respectful remonstrance in a correspondence which took

place with Earl Grey. The result was, that the new proposal was abandoned; and within a month the foundations of the new building were commenced. Earl Grey seceded from the Government soon afterwards, but no interference with the plan was subsequently attempted.

Unhappily, however, both in and out of Parliament, a strong feeling adverse to the Royal Academy had arisen, which, in times of political excitement such as were then prevailing, it was difficult to restrain. It was denounced as a Royal, aristocratic, privileged, exclusive institution, opposed to the social equality so much contended for at that time by a section of the House of Commons; and at length the President felt called upon to vindicate it from the frivolous and unfounded charges so frequently made against it. This he did, in the first instance, by addressing a letter, dated 7th of February, 1833, to Mr. Spring Rice (afterwards Lord Monteagle), then Secretary of the Treasury, giving a short statement of facts in regard to the past services and proceedings of the Royal Academy; and subsequently by calling upon him, in April 1834, to use that statement in reply to the "most rancorous misrepresentations of interested parties," "founded upon the grossest ignorance of the nature of the institution," made by some members of the House of Commons. In this interesting document he begins by showing the twofold mode by which the Academy gives encouragement to the Arts, "at once assisting the efforts of rising genius, by providing the amplest means of study and improvement to the student in art, and supplying a reward to the exertions of those of matured talent by the Academical distinctions conferred on a certain number of eminent professors." He observes that the public generally are accustomed to think of the Academy only as a body of forty artists deriving a considerable income from the proceeds of the exhibition, overlooking the fact that they apply the funds so obtained "to the support of a National School of Art, and to the many other creditable and

benevolent objects of the institution." Then he points out that in fifty-three years the Royal Academy thus expended £240,000, of which £26,000 was devoted to the relief of distressed artists (the greater number of whom were *not* members of the Academy) and their families; that the instruction in the schools was perfectly gratuitous—the only qualifications being a good moral character, and a sufficient degree of elementary knowledge—the student once admitted being afforded every facility for the promotion of his studies to the fullest extent possible, being encouraged by prizes, and, if successful, obtaining an annual allowance for three years to proceed abroad to study; that the instruction was given with but very small remuneration to the members of the Academy; that the duties of the President and Council were performed gratuitously; that all artists might exhibit their works freely in the exhibition, as far as the space and the necessity for selection would admit, and might obtain the honours of the Academy—the elections "not being swayed, as in other societies, by any interference of the great, or any influence foreign to their own body."

This statement was, unfortunately, not made public by the gentleman to whom it was addressed, nor did the Government take any steps to inform those members of the House who were clamorous against the Academy, of the real character of its operations. The parliamentary proceedings in reference to the institution were commenced in May 1834, by Mr. William Ewart, M.P. calling for returns in relation to its affairs on the following points:—

"Return of the number of exhibitors at the Royal Academy in each of the last ten years, distinguishing the number of exhibitors members of the Academy from the number of other exhibitors.

"Of the number of works of art exhibited at the Royal Academy in each of the last ten years, distinguishing for each year the number of historical works, landscapes, portraits, busts,

and architectural drawings, respectively, contributed by members of the Royal Academy, from the historical works, landscapes, portraits, busts, and architectural drawings contributed by other artists.

"Also a return of the number of professors in the Royal Academy, of the number of lectures required by the rules of the Academy to be annually delivered by each professor, and of the number of lectures which have been annually delivered by each professor during the last ten years."

A copy of this document had been sent to the President by Mr. Spring Rice, and also by Mr. Ewart, in order to ascertain whether there would be any objection on the part of the Royal Academy to furnish the information requested. In his replies, Sir Martin was especially careful to guard the Academy against being thus subjected to parliamentary interference with its internal government. He expressed the willingness of the Academicians to give a full and complete knowledge of the laws, regulations, and proceedings,—"which in my humble opinion," he said, "it must always be to their credit to promulgate,"—to Mr. Ewart, as a private gentleman; but that they could not recognise his right, as a member of the House of Commons, to enquire into the proceedings of the Royal Academy, "as it is a private institution, under the patronage and protection of the King, existing by his will and pleasure, communicating immediately with His Majesty, submitting all its laws and proceedings to his sanction, and responsible only to His Majesty for the manner in which its concerns are administered."

Subsequently, the President consulted the King on the subject, stating that as such was their position, the Academicians did not conceive themselves to be at liberty to supply the returns (although they had no wish to withhold them from the House of Commons) without the express sanction and authority of His Majesty being previously obtained. The King consented to the information being given; and as this was the case, the returns were immediately prepared, and transmitted to the Home

Secretary, to be laid on the table of the House. They showed, in answer to the first and second enquiries, that a proportion of about forty per cent. of the works exhibited were by Academicians, Associates, or those who had been or were then students at the Royal Academy; the remainder being non-academic contributors to the exhibition. In regard to the third enquiry, the names of the professors were given, and the number of lectures annually delivered by them, the only exception to the regularity of these means of instruction being found in the absence of the appointed lectures on Perspective—the artist (J. M. W. Turner) who held the office having ceased for some time previously to deliver his lectures, and with whom (in the eminent position in his profession which he then held) none of his Academic brethren thought it desirable to remonstrate on the subject. Much of the information thus furnished might easily have been obtained from the annual catalogues; but the intention of calling for the returns was evidently to obtain some pretext for condemning the Academy, either as having failed in its trust as a school of art, or as having been superseded in its eminent position by artists unconnected with it, although the mere number of works exhibited by those not belonging to or taught by it could hardly be the true test of the relative merits of the artists by whom they were produced.

The managers of the British Institution in 1833 paid a graceful compliment to the Royal Academy, by substituting for their annual exhibition of paintings by ancient masters, a selection from the works of the three deceased Presidents, Reynolds, West, and Lawrence; and thus afforded an opportunity for studying the works of these three great masters of the English School, as well as of comparing them with each other, and so of enabling the public to form a true estimate of their relative merits. One room was exclusively devoted to the works of each President; and the best specimens of their productions

were obtained. The collection was one of great interest and value, and showed how worthily these artists had deserved the honours they had attained.

In the year 1834 another society connected with the arts was established, which has since been maintained with great ability, partly by members of the Royal Academy—one of whom is now its President,—viz. the "Royal Institute of British Architects," which, although founded in 1834, did not obtain a Royal charter of incorporation till the 11th of January, 1837. It was established for the general advancement of civil architecture, for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected with it, for the formation of a library and museum, and for establishing a correspondence with learned men in foreign countries, for the purpose of enquiry and information upon the subject of the art. There are three classes of members—Fellows, architects engaged as principals for at least seven years in the practice of civil architecture; Associates, persons engaged in the study of civil architecture or in practice less than seven years; and Honorary Fellows. All pay admission fees on a fixed scale, and the society holds meetings on alternate Mondays, from November till June, in their rooms in Grosvenor Street, where they have an excellent library of architectural works. Mr. C. R. Cockerell, R.A., has recently been elected President of the Society.

The Parliamentary Session of 1835 passed over without any proceedings being taken in reference to the Academy, calling for notice on the part of the President or the Council; but the Select Committee, "appointed to enquire into the best means of extending a knowledge of the arts and of principles of design among the people (especially the manufacturing population) of the country; also to enquire into the constitution, management, and efforts of institutions connected with the arts, and to whom the petitions of artists and admirers of the fine

arts and of several members of the Society of British Artists were severally referred," presented a report in that year of the evidence they had taken on the first two points, and proposed to resume the enquiry as to the state of the higher branches of art and the best mode of advancing them, early in the next session. Accordingly, a Parliamentary Committee was reappointed, consisting of Mr. Ewart, Mr. Morrison, the Lord Advocate, Mr. Pusey, Mr. J. Parker, Mr. Wyse, Mr. H. T. Hope, Dr. Bowring, Mr. Heathcote, Mr. Strutt, Mr. Hutt, Mr. Brotherton, Mr. Scholefield, Mr. D. Lewis, and Mr. Davenport, who presented their report, after taking evidence, in the following year.

In the proceedings of this Committee there does not seem to have been a fair opportunity given to ascertain the real truth in regard to the position and influence of the Royal Academy in that part of the enquiry which related to it; nor can it fail to attract notice that there were few of those composing it who were qualified, by their knowledge of art, to conduct such an enquiry. The first person examined was Dr. Waagen, the Director of the Royal Galleries of Berlin, whose opinion was adverse to Academies in general, and not to this in particular, as we have already seen;[1] and all those were next called who had previously expressed in public their animosity to the institution.

The first of these witnesses was Mr. George Rennie, who gave his general opinion in opposition to it, but was unable to state any reason for his objections; for although he was at that time a sculptor, he had never been a student at the Academy, and had resided during the greater part of his life on the Continent. Subsequently, he abandoned his profession, and became a colonial governor. His evidence, therefore, virtually amounted to nothing.

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[1] See *ante*, vol. i. p. 69.

Mr. George Foggo, the next witness, complained that, some sixteen years before, his artistic property, on his return from abroad, had been needlessly detained at the Custom House for want of the certificate of the two Royal Academicians which was required before it could pass duty free; the Government having decided that all works and materials of art imported by artists from abroad for their own use and improvement, should be allowed to pass the Custom House duty free, if certified by personal inspection and enquiry of two Royal Academicians to be of that nature. Mr. Foggo declared that, by the delay which occurred in obtaining this certificate, he had lost the patronage of the daughter of the French ambassador, who left London in the mean time. This charge was frivolous enough, for it could scarcely be expected that two professional gentlemen should be bound, at a moment's notice, to interrupt their own artistic labours to become the *unpaid* assistants of the Custom House, for the benefit of the revenue or the advantage of other artists; or that it would be courteous to them not, in some degree, to consult their convenience in such a matter.

Another case, that of Mr. George Clint, was more important and more painful. He had been an Associate; but because he did not attain the higher rank as soon as — according to his own estimate of his abilities— he had a right to expect, and because others whom he thought inferior to himself were preferred before him, he resigned his diploma, and joined those who were opposing the Academy. Of course it is obvious that if each artist were to determine on his own claims to the honours of his profession, there would not be many without them; and he was unable to show that in his case the Academicians acted from personal ill-feeling or from any other principle than that of a just estimate of the relative merits, in their judgment, of the several candidates.

A more formidable and violent opponent was the un-

fortunate B. R. Haydon, whose death by his own hand, some twelve years after this enquiry, in a measure explains his previous conduct. He had been a student at the Royal Academy, and acquired all his art-knowledge there. In 1807 he exhibited his first picture at the Academy — 'The Flight into Egypt.' The next year he sent his 'Dentatus,' but it was not hung in the best place; he then charged the Academicians with being afraid of him as a greater historical painter than they possessed among them; and from that time forward he continued to write and to lecture in violent animosity against the institution which gratuitously taught him his art. He founded a school in opposition to theirs, in which the Landseers were his first pupils, but which did not long flourish. In his evidence he denounced the Academy in all its proceedings from its foundation as "a base intrigue;" objected to the system pursued in the Life Academy, where the members in turn instruct the students, instead of one only; declared that "the moral character of English artists is dreadfully affected" by the "abject degradation" to which they are subjected by the Academicians; protested that he had been entirely ruined by their injustice; that the Royal Academy had tried to obstruct and destroy the British Institution in every possible way; but admitted that if an appeal for a parliamentary vote for art purposes were supported by them as a body, such was the influence they possessed, that "it would be done." In the National Collection he wished, naturally enough, to see works of English artists, then "when the foreigners come, we should have something to show them; while some of the best known works of art—*my own* 'Judgment of Solomon' and 'Lazarus' — are rotting for space;" and he concluded his evidence by stating generally of all Academies, "that, in so far as they exceed schools, I disapprove of them."

The next adverse testimony was that of John Martin, who, to resent the imagined slight received from the

Academy in his early career, pertinaciously resolved to exclude himself from its honours afterwards, that he might the better continue to speak as its assailant. Twenty-four years previously, when he was a very young man, he sent a picture to the exhibition, of which — in common with all enthusiastic young artists—he entertained a very high opinion; and because it was not placed precisely in the position which he thought it deserved, he afterwards withdrew from the Academy altogether as an exhibitor. But for this unwillingness to bear the smallest trials and difficulties of a young artist competing for a position in his profession, there is no doubt, from the talents he exhibited, that he might have attained to the highest honours of the Academy. Another grievance he brought forward was, that one of his pictures had been injured, after being sent for exhibition, by some varnish spilt upon it; which, if it were the case, was no doubt the result of simple accident on one of the varnishing days, and not the result of Academicians' malice, as he conceived.

The objections of Messrs. Hurlstone and Hofland were of a different kind. These gentlemen, as President and Secretary respectively of the Society of British Artists (established to sell the works of the members, and to divide the proceeds of the exhibition among them, but doing nothing for the promotion of art in any other way), complained of the undue preference shown by the Crown and the Government for the Royal Academy, in conceding to its members the important privileges attached to the character of an R.A., and providing for them a local habitation in return for their services in maintaining a national school of art out of their own resources.

These exhausted all the evidence to be obtained adverse to the Academy. The last six witnesses examined were Royal Academicians — the President, Keeper, and Secretary, and Messrs. Reinagle, Wilkins, and Cockerell. Of the three last named, the first was called upon (for what

reason is not very obvious) for his opinion on the relation between geometry and the study of the beautiful forms of the antique; Mr. Wilkins was requested to explain all matters relating to the erection, internal distribution, and appropriation of the new building, of which he was the architect; and Mr. Cockerell, then recently elected, was asked his opinion as to competition among artists in the design and execution of public works. It was only the three officers of the Academy who were permitted to speak in its behalf; and their evidence would certainly have enabled the Committee to arrive at a proper estimate of the claims and services of the institution, had they not been previously prejudiced by adverse testimony.

The President commenced by alluding to the charge made by Haydon, that the Royal Academy had been founded by "the basest intrigue;" he quoted the accounts of its origin given by Farington and Edwards, both of whom lived at the time, and had long since passed away, in which it was shown (as we have already done) that the dissolution of the Incorporated Society was mainly due to the loose and unguarded manner in which its charter was composed, "for it did not provide against the admission of those who were distinguished neither by their talents as artists nor by their good conduct as men." Sir Martin went on to state that —

"The artists who have been thus represented as guilty of the basest intrigue, in forming the Royal Academy, were Sir J. Reynolds, the greatest portrait painter that ever lived in any country, and one of the most respectable men that ever graced the annals of society; Benjamin West, the greatest historical painter, I have no hesitation in saying, since the days of the Caracci—a man as respectable in private life as he was admired for his talents. In addition to these two gentlemen, I would mention the greatest architect of his day, Sir William Chambers, the architect of Somerset House, a man celebrated in his profession and respected by all who knew him. I would also add to these the name of Paul Sandby, the greatest landscape painter

in water-colours of his day; and several others whom I might mention if it were not occupying too much of the time of the Committee."

In respect to the power which the Academy possesses of conferring distinctions, to which objections had been made, Sir Martin observed that—

"That social system might perhaps be the best wherein wisdom and virtue alone should be the objects which call for the respect and homage of mankind; . . . but, unfortunately, every man does not show his wisdom in his face, nor are his virtues blazoned on his breast; a mark of honour or distinction, therefore, is a stamp set upon merit, for the purpose of pointing it out to those who have no other means of ascertaining it."

The alleged appropriation of the funds to the exclusive benefit of the members of the Academy was next referred to:—

"Upon an average of the last ten years, the disposition of its funds for the relief of distress among its members amounts to £490 a year. The sum allotted by the Academy in donations to persons unconnected with the Academy, persons having no claim as members or relatives of members, but artists many of whose names are hardly known to the Academy, but by their recommendation and distress—the sum devoted to this purpose amounts to £460 a year; . . . while the gross amount of sums expended in pensions to decayed members of the Academy since its establishment is £11,106 5*s.* 9*d.*, and of sums expended in donations during the same period to distressed artists *not* members of the Academy, £19,249 13*s.* 3*d.* . . . With respect to the formation of two other Societies for benevolent purposes, . . . one was not only originated by the members of the Academy, but supported by them; . . . and the gross sum subscribed by different members of the Academy in aid of the two Benevolent Funds amounts to £2,202 18*s.*"

These figures, it must be remembered, refer to what had been done nearly thirty years ago.

The President then explained that the remuneration of the officers of the Academy is upon the lowest possible scale, and that the professors are allowed £60 each for six

lectures; but if none are delivered, they have no remuneration. The rule followed in regard to the 140 invitations issued to the annual dinner was next explained — first to the princes of the Royal family, and any foreign princes or members of the *corps diplomatique*; then to the Ministers of State; heads of public bodies; celebrated characters in war, science, literature or art, or acknowledged patrons of the arts. Each of these is balloted for; and in no instance can private friends of the Academicians be invited, unless coming within the defined rule.

In reference to the charge made by Haydon, that the Academy constantly exerts itself "to depress the arts"—especially historical painting—Sir M. Shee simply referred to the fact that, several years previously, West, Flaxman, and Opie projected a plan for a gallery of honour, under the sanction of the Academicians, who were constantly bringing the claims of the higher branches of art before the Government; and that, subsequently, he and Flaxman had prepared an address to the Ministers of the day, soliciting the aid of the State for their cultivation and employment. The Academy, being a Royal institution, under the immediate patronage and protection of His Majesty, could not, without disrespect to His Majesty, address his Ministers; so the memorial was drawn up by one of its most esteemed members, but it was productive of no result. As further proofs of the disposition of the Academicians to promote the cultivation of the higher branches of art, the President referred to the plan he prepared for the British Institution, suggesting an application to Government for £5,000 a year, to be devoted to that purpose; and by recalling the fact that the Academy had offered £1,000 towards a subscription for the purchase of Sir T. Lawrence's collection of drawings by celebrated masters, to be placed in the British Museum, for the general study of artists and the improvement of the public taste. Then he proceeded to show that the latter object was accomplished in another way, through the 1800 students who

had been, up to that time, educated in the schools gratis, —who, if they have not talents for the higher class of artists, drop into humbler occupations, and, being spread through the country, are employed in the application of art to manufactures in various ways, and thus bring the taste for art into the homes of society.

On the general question of the utility, or otherwise, of Academies, Sir M. A. Shee differed from Dr. Waagen and others, stating that "Academies are good in the same way that Universities are good—conferring honours and distinctions, furnishing the means of education, and stimulating the rising race to obtain those honours and distinctions." The limitation of the number of members he justified on the ground that "forty members are fully sufficient to represent the interests of the arts, and to furnish a stimulus to the rising race to obtain possession of the honours it confers;" while, from the history of the arts in England since the foundation of the Academy, it would be seen "that there is scarcely a single instance of any very eminent artist who was not a member of the Royal Academy, or who might not have become so if he had taken the proper means of obtaining that distinction. I consider this fact as affording a full proof of the competency of the number of forty to include, *in due succession*, all the eminence of the profession." Further, "in proportion as you extend any distinction conferred, you destroy its value, and you prevent the same ambition from operating upon those who wish to obtain it."

Upon some minor points, the Committee requested information—for instance, as to the rule prohibiting members from belonging to any other society of artists in London, framed originally, as he stated, to guard the Academy from a deficiency of the talent requisite to attract the public to its exhibitions—the source of its income—but no longer necessary, and long since ceased to be acted upon. With respect to the hanging of the pictures, he pointed out that those appointed to arrange

the exhibition in each year had the final decision, without reference to the other Academicians, who could not choose places for their pictures, and who often withdrew their works to make room for those of strangers to the Academy. The "varnishing days" might be regarded as among the privileges granted by the diploma, but one which he did not care to see retained; and that so far from it being true that the Academy was "conducted for its own private purposes," and for the personal interest of the members, the very reverse was the fact. The eminent men among them had already attained the public favour, and the Academy only raïses up rivals to their course; so that "they derive little benefit from an establishment which occupies so unprofitably their time and attention, and obliges them to enter into an annual competition with all the rising talent of their country." It can only be, therefore, for the sake of art and a new generation of artists that *they* can desire its preservation.

Several leading questions were addressed by the Committee to Sir Martin, to the effect that it was an injustice that one half of the National Gallery should be closed to the public; and that if the space assigned to the Academy were required for the former, it would be the duty of the Academicians to resign the apartments assigned to them; but to all of these the President gave one steady reply—that the Government wishing to obtain the apartments in Somerset House, "the Academy give up that which they have a right to consider their own, and of which they have been in possession for upwards of half a century, and they receive, in return, the apartments in which they are to be now placed; and I conceive it would not be to the credit of any Government to disturb or remove them."

It will thus be seen that the President left few points in dispute, as regards the Academy, unanswered; and that the objections which have been revived in our days are only the old ones repeated in a new form. The evidence of Henry Howard, R.A., the Secretary, corrected

several of the other mis-statements made by preceding witnesses. It had been affirmed that the Royal Academicians had been offered a charter by George IV., but that it had been refused for fear it would make them responsible to Parliament. The simple answer was, it "was neither offered nor desired." He stated also that, so far from the Royal Academy "obstructing the British Gallery (Institution) in every way," Mr. West was consulted by the founders, and was originally a member of it; but to avoid the appearance of an invidious selection, artists were afterwards excluded. In addition to many testimonies corroborative of those of Sir M. A. Shee, as to the honours and advantages of the Academy being "open to all artists who have merit to deserve them, and who conform to those just, necessary, and impartial conditions which the laws of the Academy prescribe for their attainment," he pointed out that the work of a foreign artist is often received with more favour than a work of a similar class of merit from a native artist, and cited instances to rebut the statements made that such works were unfavourably hung; that it is not the number, but the excellence of the works exhibited which is the attraction to the public; and that therefore the money produced by the exhibition is not raised by the many productions of those who are not members, but by the very few fine works which are displayed there; and also, that so far from monopolising patronage, the Academy protected artists who were neglected by the public, as in the case of Wilson, Fuseli, and Stothard, and that often non-members were largely employed by the patrons of art.

Summing up the evidence against the Academy, Mr. Howard considered it went to charge it with inefficiency in the schools, partiality in the elections, a spirit of exclusion, a disregard of the interests of other artists, and a selfish administration of the funds. To these points his testimony chiefly had reference. The mode of admission to the schools, and the advantages offered in them, are thus stated:—

"Any one, native or foreigner, without distinction, who can produce a good drawing, and a testimonial from a respectable person of his good moral character, is equally admissible. Even the name of the individual applying is not known to the Council until after he is admitted. He then remains a probationer for three months, during which time he is required to make a drawing in the Academy; and if that be approved (that is, if it be as good as the drawing first laid before the Council), he is regularly entered a student of the Royal Academy. In this manner are young artists admitted to a course of gratuitous instruction which is to render them rivals to those who have fostered them, and perhaps ultimately to deprive their teachers of the patronage of the public, and their means of subsistence. The advantages afforded to the student in the Royal Academy are these:—If *painting* be his pursuit, there are the School of the Antique, the School of the Living Model, and the School of Painting, all of which are under the superintendence of the ablest masters in the country; the use of a good library of books on art, which is continually increasing by gifts and by purchase; a large collection of prints, and some copies of the most celebrated pictures; the lectures of the professors; annual premiums for the best copies made in the painting-school; and a biennial premium for the best original historical painting. Although the privileges of a student generally continue for ten years only, upon application to the Council, he may be re-admitted from year to year; but if he obtain any premium in the course of the ten years, he then becomes a student for life. Any student obtaining the gold medal at the biennial distribution of prizes, may become a candidate for a travelling studentship, which will further enable him to pursue his studies on the Continent for three years, on a pension from the Academy. The student in *sculpture*, has the benefit of the Schools of Design; an admirable collection of casts; the library, in which are engravings from all the galleries of Europe; the lectures and premiums; and, in rotation, the contingent advantage of being enabled to study on the Continent for three years. The advantages afforded to the student in *architecture* are the Schools of Design, the lectures, the library (which contains all the valuable works on architecture which have been published here and on the Continent), annual and biennial premiums, and the contingent advantage of the travelling studentship. The school is, unfortunately, deficient in architectural models, and merely

because the Royal Academy has no room in which to place them. The Society, notwithstanding, purchased a fine collection of architectural casts, a few years since, which had belonged to Sir T. Lawrence, and presented them to the British Museum, where they are arranged in an excellent light, and are available to all the artists of the country.[1] The students in *engraving* are in no wise distinguished from the others—the same advantages are open to all. An extensive collection of engravings, from the earliest times, which is in the library, was purchased by the Academy, at the price of 600 guineas, chiefly with a view to the information of this class of students.[2] I think, then, it must appear that the Royal Academy has not been remiss in endeavouring to render their schools as efficient as circumstances have permitted."

With respect to the election of Associates, Mr. Howard stated the course pursued:—

"Any exhibitor may put down his name to become an Associate. . . . The election of Associates rests entirely with the Royal Academicians, of whom a general meeting is held at the close of the exhibition, before the collection is broken up, for the purpose of particularly examining and discussing the merits of the works of those whose names have been inscribed on the list. The election, if any be resolved on, does not take place till the first Monday in November, which gives time for a further consideration of the respective claims of the candidates; and it may be observed that it is particularly incumbent on the members to be very cautious in the election of an Associate, as young artists do not always realise in the end the expectations they may have excited by one or two very promising efforts; and an Associate has taken the first step towards becoming an Academician. As vacancies occur, the academic body of forty is recruited from this class of members, which are chosen from the profession at large."

The funds and the salaries were next discussed by the

[1] This evidence was given in 1836: since the removal of the Academy to Trafalgar Square, these casts were returned to it by the trustees of the British Museum, after they had been exhibited there for several years.

[2] This collection of engravings of the Italian School from the earliest period, was formed by George Cumberland.

Committee. The annual festivity was stated to cost from £250 to £300; and the following payments were at that time made to the officers of the Academy:—

"The President, no salary nor any allowance beyond the other members. The Keeper, for very arduous and important duties, receives but £160 per annum, with apartments. The Secretary's salary is £140 per annum, with an allowance for apartments. The Treasurer receives £100 per annum. The Librarian, for attending three times a week; £80 per annum. The Auditors and the Inspector of works imported by any British artists for their own use, and which are, in consequence, allowed to pass the Custom House duty free, have no allowance whatever. The Visitors elected to serve in the Painting School, and in the Life Academy, receive each one guinea for an attendance of more than two hours. The Committee of Arrangement have each two guineas for attending to that laborious and invidious duty the whole day. Each Academician receives 5*s.* for attending a general meeting,[1] of which there are annually from five to ten. A similar allowance is made to members attending the meetings of Council: i.e., the Council, which consists of the President and eight members coming in by rotation, are allowed 45*s.*, to be divided at each meeting between the members present, which, if all attend, amounts to 5*s.* each. I should have stated that the salaries of the Professors are £60 a year, for delivering six lectures. . . : From what I have stated, it will appear that the greater number of Academicians derive from the funds of the Academy an income of from 25*s.* to 50*s.* per annum; that of the President and Council may sometimes amount to £8 or £9 each, if constant in their attendance throughout the year. Instead of dividing their profits, as other societies of artists do (and are quite justified in doing), the members of the Royal Academy have, for above sixty years, supported, without the smallest assistance from the nation, the only national School of Art — a school in which all the best artists of the country have been reared, and which has given to the arts all the reputation and importance they possess. This they have done (which in every other country is done by the Government) at an expense

[1] This allowance was intended to cover the expense of coach-hire.

of above £240,000, and have distributed £30,000 in charitable assistance to necessitous artists and their families."[1]

The report of the Committee before which these statements were made was presented to the House of Commons in 1836. It recapitulated the results of all the evidence it had obtained, and leant decidedly towards the opponents of the Academy by the way in which it stated their objections, under an apparent impression of their importance, without referring to the direct and unanswerable refutation of them by other witnesses, although it expressed no definite opinion of its own, and abstained from any direct or general censure on the institution. The only points to which it referred, not alluded to in the abstract we have given of the proceedings, are the predominance of portraits over other works of art, and the exclusion of engravers from the highest rank in the Academy—the one a difficult matter to overcome at all times, the other now set at rest by the appointment of Academician-Engravers.

It was in the same year (1836) that the new National Gallery was completed, and that the removal of the Royal Academy from Somerset House to Trafalgar Square was effected. Before giving up the apartments appropriated to their use by King George III., however, the Council of the Academy felt it right to ascertain the pleasure of their patron, King William IV., and on the 2nd August, 1836, presented an address to His Majesty on the subject, in the following terms:—

"May it please your Majesty,

"We the President and Council, and the rest of the Academicians of the Royal Academy, beg leave most humbly to approach your Majesty, with the warmest feelings of loyalty and

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[1] In all this evidence, it must be remembered that a quarter of a century has since elapsed, during which the Royal Academy has continued its operations, and largely increased the amount expended on the promotion of the arts.

gratitude for the gracious countenance and favour invariably extended by your Majesty to this institution.

"Conscious that we cannot more effectually secure your Majesty's approbation than by our zealous endeavours to extend, so far as possible, the advantage which the arts derive from the establishment of the Royal Academy, we beg most respectfully to represent to your Majesty that plans for the better accommodation of the Academy, by appropriating to its use a portion of the new building in Trafalgar Square, having been laid before us by direction of the Lords Commissioners of your Majesty's Treasury, we have felt it our duty carefully to consider and examine the same, with a view to ascertain the expediency of exchanging the apartments at present occupied by the Academy for those which have been offered for its reception; and we are unanimously of opinion that the interests of the arts at large, and the general utility of the Royal Academy, would be materially promoted by the exchange proposed.

"Under this conviction, we cannot hesitate to recommend the transfer of your Majesty's Academy to a residence which appears well adapted to its purposes, and which we have been assured we may occupy on precisely the same terms as those by which we have so long enjoyed possession of our present abode.

"But, although many advantages may be reasonably anticipated from the removal which we venture to advocate, and though the plans for the new establishment have already been honoured by your Majesty's approbation, yet, as the Royal Academy was originally placed in Somerset House by the munificence of its Royal Founder, King George III., and as its residence there has been so long continued, and secured under the especial sanction of his Royal Successor, and the paternal protection of your Majesty, we do not consider ourselves at liberty to change the local position of the Academy, or resign the apartments which are at present in its occupation, without the express consent and authority of your Majesty.

"Humbly awaiting the expression of your Majesty's pleasure on this subject, we beg leave to subscribe ourselves,

"Your Majesty's most grateful and loyal subjects and servants."

(Signed by Sir MARTIN A. SHEE, and the Members of Council of the Royal Academy.)

His Majesty was pleased to signify his approval of the

exchange being made, and the Academy took the necessary proceedings to prepare for the transfer of their home to the new building. All the arrangements were completed by the end of the year; and on Saturday the 17th of December, 1836, a farewell dinner was held in the Council Room of the Academy at Somerset House, that the members might meet together once more in the building which they had occupied for so many years. The members paid £1 each for their tickets on this occasion, as indeed they do on all others of a social character, except the annual and council dinners, although the popular notion is that the funds of the Academy are partly spent on such entertainments. A few of the members who assembled at this farewell entertainment could recall their first entrance to new Somerset House, and would feel in the retrospect a pride and pleasure in reflecting on the steady progress which the institution had made in the fifty-six years which had intervened, and how largely it had contributed towards the creation of the improved taste for art, which had begun to spread throughout the country in the interval.

The apartments assigned to the Royal Academy in Trafalgar Square were put into its possession in 1836, in a very unfinished state, and wholly devoid of such decoration as might have been expected in an Academy of the arts. A large sum was expended by the Academy in fitting up the building for the purposes of the schools, exhibition, &c.; and many of the paintings and other decorations which had been designed by the early members, for the ornamentation of Somerset House, were introduced for the same purpose in the new building in Trafalgar Square. The formal installation of the Royal Academy in its new domicile took place on the 28th of April, 1837, when the King, attended by a suite of noblemen and officers of State, and surrounded with much more of the formalities of Royalty than is usual on the occasion of the ordinary annual visits of the Sovereign to

the exhibition, came to open the new building. C. R. Leslie, who formed one of the Council at the time, thus describes the scene:—

"The portico of the new building commands a view of the whole length of Pall Mall to St. James's; and as it is elevated considerably above the footway, most of us were standing there a little before one, looking anxiously towards the palace, where, exactly at the appointed hour, we saw the Royal carriages appear in the distance. A guard of soldiers, with a band of music, were stationed in front of the building, and, behind them, an immense crowd, which extended on the left to St. Martin's Church, the steps and even the roof of which were covered with people—the bells pealing a merry chime from the steeple. The scene, as the King's carriage drew up, was altogether imposing. . . . The King wore neither star nor ribbon, but was dressed in a plain suit of black. The Queen was prevented from coming by illness. . . . The Princess Augusta, the Dukes of Cumberland and Cambridge . . . and several lords and ladies in waiting formed the Royal party. . . When the King entered the door, Sir Martin Shee presented him the keys of the Academy on a silver plate. They were highly polished, and had arrived that morning from Birmingham, and, as it had been found (to the great consternation of the workman), would not fit the locks. The King, however, did not try them, but restored them to the President, saying 'he could not place them in better hands.' His Majesty then went regularly through all the rooms. . . . When he came out under the portico, the band struck up 'God Save the King;' and he advanced to the front bareheaded, and bowed to the people, who cheered him loudly. He left the door exactly at three; and, in being thus punctual, showed his consideration for those who he knew expected to be admitted at that time. The rooms were very soon crowded with the usual visitors; and about four o'clock, the Duchess of Kent and the Princess Victoria came, without any ceremony, in the midst of the company—having sent us word in the morning that they intended doing so."

The King was in excellent spirits, and apparently in good health on that day; but, as the event proved, it was the last occasion on which he took part in any public

ceremonial—his decease having taken place on the 20th of June following.

The schools of the Academy are located partly in rooms which are, during the season, used for the exhibition (when they are necessarily closed to the students), and partly in others which are not opened to the public. The lectures of the Professors are delivered in the East Room; the School for drawing from the Antique is held in the Sculpture Room; that for painting from the Draped Model, in the Middle Room; and the School for drawing from the Living Model, in the North Room; but during the period of the exhibition, the two latter are held in the interior of the dome, lighted by three windows, one in the side wall only being kept open, which throws a strong light upon a raised platform with a high back, covered with crimson, on which the person who acts as the model is placed. The general superintendence of the schools is vested in the Keeper, who personally watches over the Antique School only—the others being directed by the appointed visitors. The Hall of Casts contains a large collection of works of great value to the students; many of them were the gift of George IV., obtained from Rome, through the intervention of Canova, consisting of the exact counterparts of the most renowned and beautiful forms of antiquity. Crossing from the Hall of Casts, through the open passage or thoroughfare on the eastern side of the Academy, we enter the Library—a lofty room, surrounded by oaken bookcases, closely covered in with crimson silk, which gives the apartment a warm, rich aspect. These cases are surmounted by busts, and contain all the best works on art, and books of general reference, besides the choice collection of ancient and modern prints, etchings, and sketches possessed by the Academy. The centre of the room is filled with desks for the students; and over the fireplace is a bas-relief in marble of the 'Holy Family,' by Michael Angelo, pre-

sented by Sir George Beaumont, who thus described it to Chantrey:—"St. John is presenting a dove to the Child Jesus, who shrinks from it, and shelters in the arms of his mother, who seems gently reproving St. John for his hastiness, and putting him back with her hand. The Child is finished, and the Mother in great part; the St. John is only sketched, but in a most masterly style." The four circular paintings on the ceiling, by Angelica Kauffman, representing 'Genius,' 'Design,' 'Composition,' and 'Painting,' were formerly in the Lecture Room at Somerset House.

The Council Room is small in size when its importance is considered, and somewhat dark, from the large buildings which loom so near it, at the back of the Academy. It is, however, imposing, and has an air of dignity about it; the Council table and the President's chair, of course, occupy the centre; the walls are completely covered with works of art—some few of them pictures painted for the Royal Academy, as the portrait of King George III. and Queen Charlotte in their coronation robes, Sir William Chambers, and Sir J. Reynolds, all the work of the first President; George IV., by Sir W. Beechey; King William IV., and Her Majesty, by Sir M. A. Shee. In addition to these, and the paintings ornamenting the ceiling, there are a large number of the diploma works, occupying every available space in the room, some recalling the members long since passed away, who formerly took part in the councils of the Royal Academy, and others displaying the artistic power of many of those still governing the institution as their successors.

The Exhibition rooms scarcely need to be described, since they are so well known to the public, and their only attractions are changed year by year. The annual dinner preceding the opening of the exhibition is held in the *East* Room, which on that occasion is filled with an assemblage of rank and talent such as is rarely to be found at any similar festival. An open doorway connects

this room with the *Middle* Room; and between the two there is a small "Octagon Room," where the prices of pictures in the exhibition for sale may be ascertained, and where a few prints and drawings are hung. From the Middle Room, the visitor passes into the *West* Room, which opens into two others of smaller dimensions, the *North* and *South* Rooms, principally filled with water-colour drawings, crayon sketches, architectural designs, miniatures, medallions, &c.—the three principal rooms being exclusively appropriated for oil pictures. Descending the staircase towards the entrance, the *Sculpture* Room is reached, recently considerably enlarged, and divided into three compartments — a great improvement upon the confined space to which the specimens of this branch of art were restricted during the first twenty years of the occupation of the building by the Royal Academy.

In this their new home the Academicians had scarcely settled themselves before they lost the Royal Patron who had taken so warm an interest in their proceedings, and who had delivered it to their keeping. On the accession of Her Majesty to the throne, the Academicians, in answer to their address soliciting the favour of her gracious patronage, received an assurance that the Queen would be ready to comply with the wishes of the Academy, in continuing the privilege of personal access to the Sovereign on academic affairs enjoyed by the President and officers of the institution during the reigns of Her Majesty's predecessors; and from that time to the present, the Queen has taken a lively interest in its affairs, and has exhibited her own elevated and refined taste in art by the liberal and judicious manner in which the royal patronage of it has been exercised on all occasions.

At the first levée after Her Majesty's accession, two of the members of the Royal Academy received the honour of knighthood — the Queen thus confirming the dignities which King William IV. had proposed to confer upon

them. The fortunate recipients were Sir A. W. Callcott and Sir R. Westmacott. Towards the end of July 1837, Her Majesty paid her first visit to the exhibition as the Patron of the Academy, without any state or ceremony, accompanied by her august mother, and was conducted through it by Sir M. A. Shee. From what had been stated to the President by Earl Russell (then Secretary of State for the Home Department), it was feared that the altered arrangements of the Court would have deprived the Academy of the same immediate access to the royal presence as was granted by Her Majesty's predecessors; but it proved otherwise, for the spirit of the Founder of the Academy rests upon his Descendant, reigning now a hundred years after him, and possessing as strongly the devoted affection of her people, who recognise in their Queen the ready supporter of all that is good and pure, refined and ennobling, whether it be in the highest walks of art or in the simplest concerns and pursuits of daily life.

Pleasantly as the career of the Academy in its new home was thus commenced in one respect, simultaneously the spirit of antagonism was revived in a new form, and had to be again contested. The battle-ground had changed its character, but it still was a field of action, requiring all the energy of the President and the Academicians to maintain their right of control over their proceedings, and to protect their property against the enforced appropriation of those who desired to be thought the real promoters of a love of art.

In 1837 a favourite parliamentary project was, to obtain authority from the Government to throw open gratuitously to the masses of the people all the public repositories of art, monuments, and collections of curiosities in the metropolis. To such a method of promoting the popular knowledge and taste for real beauty, there could be no objection on the part of all true patrons of art so long as they could be assured that the relics of bygone

ages would be preserved from wanton destruction. But it was proposed to extend the principle, which might fairly be applied to establishments maintained by the Government, to the Royal Academy, which was dependent almost entirely on the proceeds of the annual exhibition for the means of effecting all the objects it had so long accomplished for the education of students in art, and for the relief of its less prosperous professors. The great advocate for this measure was the renowned reformer, Mr. Joseph Hume, M.P., who, in May 1837, obtained an interview with the President at his private residence, in order to urge upon him the necessity of the Academy admitting the public *gratis* to the annual exhibition during a short portion at least of the period usually allotted to it. He stated that it was intended to hold a public meeting at Freemasons' Hall, at which he proposed to urge that the Royal Academy, "as a return on their part for the occupation of so large a portion of a building erected at the public expense, should set apart one day or more during the week, as might be agreed upon, for the admission of the public *gratis* to the exhibition;" and stated that "if even some diminution of the income of the Academy did result from the proposed measure, they should regard it liberally as a due and becoming tribute on their part to the benefit of the public to whom they were so much indebted."

To these proposals Sir M. A. Shee replied that the public had no new claim on the Academy, for they had incurred no new debt to it, having simply given up one residence provided for them by the King (although erected at the public expense) for another, also so paid for; and that even if their present habitation were to be regarded as a gift from the Government, then they made a most ample return by having supported, for more than half a century, the only effectual school of art in the country. Further, that "it would not only be injurious, but actually ruinous to the interests of the institution,"

and that there was no parallel between the case of the Academy and the British Museum, or other public institutions which were supported by large annual grants from the public funds; and, moreover, that no such measure could be adopted without the Royal authority. An interview of an hour and a half left Mr. Hume still determined to make the attempt; and from that time forward he took the lead in a series of discussions at public meetings and in the House of Commons, displaying a large amount of unreasoning censure and malevolence against a body of whose proceedings he knew really but little.

In July 1837, the President resolved to make a public statement in answer to these attacks, and published, in the form of a pamphlet, "A Letter to Lord John Russell, Her Majesty's Principal Secretary of State for the Home Department, on the alleged Claims of the Public to be admitted *gratis* to the Exhibition of the Royal Academy;" in which he clearly argued the whole question. He says, "To the general principle of the measure advocated by Mr. Hume, no liberal or enlightened man can, I think, reasonably object. To improve the taste of the public, and to rescue the humbler class of society from the degrading influence of those gross and sensual habits in which they had been too long left to indulge undisturbed, must be considered as highly laudable objects;" and he proceeds to state that national property may properly be displayed for the public use and enjoyment. But the Royal Academy, "though rendering important public services, is not in any respect supported or assisted, nor has it ever been supported or assisted from any public fund. It contains no object of art or article of property which can in any sense be termed national, or over the use or disposal of which the public or their representatives in Parliament can have any legitimate claim to exercise influence or control." He then replies to the alleged claim of the public to some return for the accommodation provided for the Academy, much as he did in his

conversation with Mr. Hume, arguing that when King George III. disposed of his *private* property (Old Somerset House) to the nation, he stipulated for accommodation being provided, in the new building then erected by the public, for the Academy; and the exchange of such habitation for another similarly provided, nearly sixty years afterwards, could not alter the relative position of the institution and the public — except that in the interval the former had conferred a benefit on the latter by supporting the only national school of art in the kingdom. "These," he contends, "are the well-stocked and well-cultivated garden in which the tender growth of native genius has been carefully attended to and fostered to a vigour of vegetation. . . . Experience has proved that compared to the quickening efficacy of a great practical school of art like that which has been so long sustained by the Royal Academy, a national collection, however rich and extensive, exercises but a barren influence on the general mind. The Royal Academy, my Lord, owe much to their Sovereign, but nothing to their country. . . . They have so long, so unostentatiously pursued this useful career, that their services are received as a matter of course — as services to which they have a prescriptive right. . . . If those whose office it is to watch over the great interests of the State disapprove of the manner in which the Academy perform this volunteered task — if it be at length discovered that the affairs of art can be conducted beneficially for the country under ministerial management, and that a fund of £10,000 or £12,000 a year can be appropriated for that purpose, the members of the Royal Academy will be among the first to hail the flattering prospect, and will readily surrender the privilege which they have been so long allowed to enjoy — that of supporting a national institution at their own expense."

Having thus repelled the idea of the *right* claimed, the President next pointed out how impracticable it would be

to concede it, both as an injustice to the exhibitors and to the Academy — since the works could not be protected from injury, and no compensation would be made to them for the loss they would sustain; that crowding was unavoidable where an exhibition was only open for a short time and the space confined; that robberies of miniatures, &c., could not be prevented; that nothing but a phalanx of police officers could preserve order on the few free days proposed, and that loss of income to the institution must result from it. Sir Martin expressed his surprise that Mr. Hume, so vigilant a guardian of the public purse, and thought to be so sound a political economist, should as such, or as a friend of the fine arts, oppose the Academy; for "the ways and means have not been taxed for its support, no item of charge on its account appears in the annual estimates. . . . Can he devise a cheaper mode of promoting the fine arts than that which puts the nation to no expense?" He concludes his admirable defence of the Academy by expressing his confidence that its integrity will finally prevail over all calumnies, and his thankfulness that "the Queen will know how to appreciate those pursuits which form the objects of its care; and her patriotism will combine with her taste in securing for her country all those advantages which a liberal and judicious patronage cannot fail to derive from the grateful genius of the age."

This letter, although it would satisfy those who took the trouble to examine the real facts of the case, did not quell the tide of popular outcry which was then raised in regard to the rights of the people to be admitted to every place of amusement or instruction which could in any degree partake of a national character. A Committee, with Mr. Hume at its head, continued to assemble meetings at Freemasons' Hall and at the Thatched House Tavern in 1837–38, at which all who exercised control over the institutions to which free admission was sought were violently attacked and denounced. So many

inaccurate statements were made relative to the Royal Academy and against its President at these meetings, that Sir M. A. Shee was again impelled to resume the controversy, and this time personally to censure the conduct of Mr. Hume in the course he had taken. This he did in a pamphlet published in July 1838, entitled a "Letter to Joseph Hume, Esq., M.P., in reply to his aspersions on the character and proceedings of the Royal Academy," especially referring to his attacks upon it in the House of Commons on the occasion of a proposed additional grant to the National Gallery. He had described it as "the meanest and most stingy of all institutions;" had attributed to it the fact that "the people of this country are in a state of ignorance with respect to the arts that has no parallel in any other country in Europe;" and had stated that "the Society of British Artists were obliged to provide, not only exhibition rooms, but the whole of the expenses incidental to the establishment; while exhibition rooms, *and a portion of the expense of maintaining them*, were supplied to the Royal Academy *by the public*."

To these charges, the President first replied by repeating the statements already made to Lord Russell, of the sums expended by the Academy, out of their own funds, for the public benefit; that it had been for many years the *only* nursery for the arts, and the only instrument for promoting a taste for them; and that the implied contrast between it and another society was untrue and invidious.

"With every respect for the society in question, and every wish for their success, I would ask, What possible claim of competition with the Royal Academy your ingenuity can set up for the Society of British Artists? The former, the great supporter of the arts for three fourths of a century — the only effective school for their cultivation in the kingdom — providing, on a liberal scale, every material and means of study necessary for such an establishment, and disinterestedly devoting large funds, of their own creation, to the noblest public purposes — the *gratuitous* education of students, without distinction of class or

degree, and the general promotion of the public taste; the latter society, a recent private speculation of a few individual artists, for their own advantage — without school, scholar, or material of study — pledged to no public duties, and performing no public services — with no other purpose than the exhibition of their works, and employing their funds (as they have an unquestionable right to do) solely for their own benefit. Really, Sir, the comparison which you have drawn between these two institutions does little credit to your discrimination, and still less to your impartiality."

And with respect to Mr. Hume's mis-statement as to Parliamentary grants to the Royal Academy, the President says:—

"You are reported, Sir, to be as peculiarly conversant in the lore that relates to the outlay of the national funds as you are vigilant in preventing their misappropriation. Can you adduce, in support of your assertion, any grant of the public money to the Royal Academy? Can you prove that a single shilling has been contributed by the Government towards the maintenance of that institution since its first establishment? If you cannot do this, Sir, you must allow me to express my wonder by what extraordinary process of misconception — by what peculiar impulse of inaccuracy — you have been led publicly to make an assertion, hazarded in the face of the explicit statement made to you by me, in the conversation which took place between us on the subject, — an assertion also in the face of the still more explicit statement contained in my letter to Lord J. Russell, of which you were furnished with a copy."[2]

Another statement, made by Mr. Hume at the Thatched House Tavern, was that the managers of the Academy had exhibited reluctance to give the returns asked from them as to its proceedings; and the President, in reply, shows that "they have no motive for concealment. The more their proceedings are made known, the more their utility, their integrity, and their disinterestedness must become apparent. The returns asked for by the House of Commons, at the instance of Mr. Ewart, were furnished as soon as they could be made out after the King's permission (for which I immediately applied, and

without which they could not have been granted) had been obtained for that purpose." Subsequently, on the 26th September, 1837, Mr. Hume applied, through Lord Russell, "for a return of the number of students sent abroad by the Academy, with the expense of maintaining them there, and other particulars concerning them." Sir Martin replied the day following, that on the return of the Secretary to town (who had charge of the books of the Institution), a Council would be assembled, and the information furnished; and it was sent to his Lordship in the early part of November, *six weeks* before Mr. Hume stated that it had not been supplied. In reply to a proposal which Mr. Hume publicly made, that "any deficiency which the adoption of his plan, of free exhibitions at the Royal Academy and the Society of British Artists, might involve to their funds, might be supplied *by means of a subscription*," Sir Martin indignantly repels such patronage of the arts:—"Instead of increasing their means, you would avowedly diminish them, and stamp on them the character of mendicancy as remuneration. You would invade their precincts like an enemy in quest of a contribution; you would tax them in proportion to the service they render you, and make them, without ceremony, the victims of their own utility. Verily, Sir, I am afraid your name will not be recorded in the page of history as a patron of the fine arts."

Some personal attacks on the President were replied to at the close of the letter. Mr. Hume had stated that Sir Martin made the first attack by his letter to Lord Russell; whereas he reminds Mr. Hume of the interview he had solicited with him, as President of the Academy, long before, in which he had explained his intended operations, and that he had then declined to accede to his request, as the Academicians still did. "We object," he says, "to be cast in the new mould which your plastic patriotism would prepare for us. We decline to be cut and carved according to the peculiar fashion which your new-born zeal for popular refinement may choose to inflict upon us."

Mr. Hume had also stated that the President had "published an opinion that the arts flourished more under the *cap* of liberty than under any other form of government." In reply to which, the President quotes his work—"Elements of Art" ("although," he says, "I am not so vain as to suppose that the work in question ever gained admission to your library, or that you ever read a line of it"), to show how completely such a statement was opposed to his meaning, adding that "misrepresentation, whether it be the result of negligence or design, must always be considered discreditable to a controversialist and unworthy of a gentleman." And he concludes his letter, so full of sarcastic vigour in argument and contempt for the littleness displayed by his opponent, by referring to his early efforts to raise a feeble voice in the cause of the arts, and of the opposition they then met with,—"Yet age has not brought with it prudence; and after a lapse of thirty-seven years since I first broke a lance with the vandalism of the day, behold! I am again in the field in the same cause."

The resolute determination to withstand interference or intimidation expressed throughout this public letter, addressed to the leader of the anti-Academic party, was not likely to avert an attempt on their part to effect their purpose; and it was not therefore with any surprise that the Royal Academy again found itself the subject of attack in the next session of Parliament. "At half-past one in the morning," on the 15th of March, 1839, when the parliamentary friends of the Academy were absent, and there was but a remnant of a House, Mr. Hume, in pursuance of notice, called for certain returns, which were not opposed, and were therefore ordered to be furnished to the House. The notice was to this effect:—

"A return of the amount of money received for admission, and of the number of persons who visited the exhibition of the Royal Academy of Arts in each of the years 1836, 1837, and 1838; distinguishing the entrance-money from the proceeds of

the sale of catalogues, together with the amount paid in salaries and perquisites to each person employed in that establishment in each of those years; and the average number of students who have attended the Life School, and that of the Antique, in each of those years."

It seemed quite obvious that this was a direct endeavour to place the accounts of the Academy under the supervision of the House of Commons; and as this would have been to forfeit all the independence which should belong to every individual and every community providing and dispensing its own funds, the Academicians resolved to refuse compliance with the request. The order was renewed, after some time had elapsed, in a more peremptory form; and not wishing to act discourteously, or even to appear to treat so important an assembly with disrespect, the Academicians, by the advice of the President, then determined on addressing a petition to the House of Commons, which should explain the nature of the constitution and government of the Academy; the objects it proposed to effect, and the mode in which they were carried out; what it had done to instruct rising artists, and to protect the declining years of the less successful professors of art or their families; how its members had laboured, not for payment, but from zeal hitherto, and were still ready to devote their time, their talents, and their funds to the support of the same purpose; but that they claimed, as a condition of this obligation, the unmolested management of an institution which owed its existence to their predecessors, and which was still maintained by the exertions of those who succeeded to their duties and their rights. On these grounds they expressed their hope that the House of Commons would be pleased to rescind the order of the 14th of March.

The petition was firm and respectful, and entered into all the details necessary to substantiate their claim to the consideration, praise, and gratitude of the country, and to the protection of the Legislature against the virulent

attacks to which they had recently been exposed. It was entrusted to that excellent and accomplished "old English gentleman," the member for the University of Oxford, Sir R. H. Inglis, Bart., who had on several previous occasions spoken in favour of the Academy when it had been attacked in the House, and who presented the petition on the 8th of July. Mr. Hume immediately gave notice of a motion, that "the return to the order of the 14th of March last be made forthwith." The Ministry then in office (Lord Melbourne's Government) were too anxious to conciliate the ultra-Reform party, to venture to oppose them by decidedly supporting the Academy; while, on the other hand, they felt sufficiently its position in relation to the Crown, not to wish, in appearance at least, to uphold its position as a Royal institution; but so uncertain and equivocal was the support thus given, that the Academicians felt little inclined to depend on it. Lord Russell consulted the President on the point at issue between the Academy and the House, and advised concession from the former, so also did Lord Melbourne; but to no purpose, for the Academicians were resolved that, whatever might be the result, they would not submit to the dictation of Mr. Hume and his friends.

Other petitions, deprecating all concession to the claims of the Academy, were in the mean time presented to the House—one from an old antagonist, B. R. Haydon, and another from "The London Artists," which somewhat resembled the notable petition of "the men of England," who proved to be three tailors in Tooley Street, for there were but *seven* signatures to this memorial professing to emanate from the 800 artists then resident in London, and those chiefly the names of the men who had already expressed their antagonism to the Academy in their evidence before the Fine Arts Committee of 1836. Counter-petitions were also presented in support of the Academic cause — one signed by seventy artists not

members of the institution, but contributors to the annual exhibitions; another from 120 students of the Royal Academy, the former presented by Sir Robert Harry Inglis, the latter by Mr. Emerson Tennent.

The question came on for debate on the 23rd of July in a thin House; and Mr. Hume, while proceeding energetically to denounce the Academy, was abruptly brought to a stand by a "count out" being declared. Fresh notice was given, and again the motion was brought on by Mr. Hume, on the 30th of the same month. Then the honourable member charged the Academy with "contumacious conduct" and the President with vacillation in opinion, repeating his oft-told statements, despite the contradiction they had received. Sir R. Inglis moved that the order be rescinded, and was supported by Mr. Philip Howard and Mr. (now Sir) Benjamin Hawes. The latter spoke very strongly against the vexatious interference which had been attempted, and expressed a decided opinion that no reason existed for asking for such returns, especially as the possession of the rooms then occupied by the Academy did not place them under parliamentary supervision, the grant having been made in exchange for others given to them by the favour of the Crown. Mr. Warburton (a member of the Fine Arts Committee of 1836) next advocated the enforcing of the returns called for, and was followed by Mr. Spring Rice, then Chancellor of the Exchequer (now Lord Monteagle), whose speech, though highly complimentary to the Royal Academy, ended by his voting for "the vindication of the omnipotence of the order of the House," and by calling for the returns. Sir Robert Peel here entered into the debate, bearing testimony to the value of the Academy to the nation, and to the time, trouble, and ability devoted to their functions by the last and the then President, and advised the House in justice to show their sense of the value and integrity of the institution by rescinding an order to which they had been pledged inadvertently by a

disingenuous appendix to the notice, by which it was made to appear that it was "in continuation of former returns." Mr. Ewart spoke in favour of the motion, and Lord Sydenham (then as Mr. Poulett Thomson, President of the Board of Trade) opposed it, believing that there was no public body so pure in principle, or which had so fully answered its purpose, as the Royal Academy. Mr. Wyse next spoke, in favour of demanding the returns; but Lord Russell, who followed him, showed that Parliament had already obtained all the information asked for, from the evidence taken before the Select Committee, and observed further, that if the House intended to interfere for the purpose of putting an end to the income of the Academy arising from the exhibition, it would be their duty to defray the expenses by a vote, and to give that instruction and aid to young artists which then devolved on the Academy. It gave instruction, it promoted art, and it dispensed charity. If Parliament took away the income, they would have to do these things themselves. Hence he considered it both inexpedient and unjust to make such an inquisition as that then proposed. Thus terminated the debate, for after a few words from Mr. Hume, the division took place in a thin House, when there were thirty-three members who voted for enforcing the returns, and thirty-eight for rescinding the order; so that Mr. Hume and his supporters were defeated, and the Academy gained a victory which so far discouraged their opponents, that only once more, and that some years afterwards, was an attempt made to renew the attack. This took place in July 1844, when Mr. Hume proposed an address to the Crown, praying Her Majesty to withdraw her royal favour from the Royal Academy, it having departed from the original intentions of its founder, and it being no longer of any service to the cause of art in the country; and, as a consequence, entreating that it might be ejected from the apartments assigned to it in Trafalgar Square. Sir Robert Peel

kindly undertook to furnish himself (being then in office) with ample statements to refute so unworthy an attempt; but happily his efforts were not required, for on the first occasion Mr. Hume failed, from the House being counted out in the middle of his speech, and on the next he met with no support, and did not venture to press the matter to a division.

It is not difficult to explain, although it would be hard to justify, the series of efforts which was thus made for some ten years to overthrow the Academy, at a time when democratic principles were in the ascendant in a large section of the House of Commons. The mere fact that the Crown had granted certain privileges to a body of artists — that a society so constituted should exist, responsible to the Sovereign, but not to the Parliament — that it should be granted, in the persons of its officers, direct access to the Throne, without ministerial intervention — and that it should be enabled to accomplish a great public task without asking aid from the State, but simply by employing its own talents and means for that laudable purpose — all these things could not fail to excite a feeling of prejudice and jealousy in the minds of the political reformers of those days, and a desire to bring such an independent and privileged body under their own supervision. To this feeling, and not to any knowledge of or taste for art, or to any desire for its promotion among the people, must be attributed the parliamentary proceedings which we have referred to, and the opposition to the Royal Academy which was exhibited at intervals between the years 1832 and 1844.

To the energy and ability of the President — who personally threw himself into the conflict, and so ably defended the Academy by his pen, against some of the members of the Government, the Opposition, and the public — the satisfactory result of the contest is mainly due; and it is no wonder that his popularity was great among the Academicians. He had been requested to

submit to Her Majesty their wish that he might be granted permission to paint her portrait, to be placed in the Royal Academy with the portraits of her Royal predecessors. The Queen graciously acceded to the application, and granted him the necessary sittings for the purpose in the summer and autumn of 1842. The portrait is a whole-length, representing Her Majesty in the robes of State and the Royal diadem of brilliants, as she appeared in the throne at the House of Lords, and the picture now occupies the chief place in the Council Chamber of the Academy.

An important event, as it affected the arts in this country, was the commencement of the great national work of erecting the new Houses of Parliament, in 1840, from the design of Sir Charles Barry, R.A. Advantage was taken of this opportunity by the Government to call forth the ability of English artists in competing for prizes, preparatory to receiving commissions for ornamenting the edifice with fresco and oil paintings and sculpture. A Royal Commission (of which the late lamented Prince Consort was President) was appointed in 1841, and still exists, to "take into consideration the promotion of the fine arts of this country, in connection with the re-building of the new Houses of Parliament." The evidence of many competent persons, at home and abroad, was taken by the Committee, and the result was, the selection of fresco as the style best suited to the decoration of a public building. But as this was a mode of painting then hardly known in England, artists were invited to send specimens in fresco in competition for several premiums. Prizes were also offered for the best of the cartoons, paintings, and models of statues for the Houses of Parliament, which were exhibited during several successive years (1843–1848) in Westminster Hall. The greater number of those who gained them were then, or had been, students of the Royal Academy. Commissions have since been given to some of the successful com-

petitors, many of whom are still engaged on the works of art yet unfinished. A general view of the intentions of the Royal Commissioners as to the subjects of the several paintings and sculptures to be introduced into the building was given in their seventh Report, published in July 1847; and we shall have occasion, in speaking of the works of those members of the Academy who were employed by them, to mention many of these noble additions to the productions of our National School of Art.

The health of Sir M. A. Shee began visibly to decline in 1843, when he was attacked, while paying one of his annual visits to Mr. Robert Vernon, at Ardington, with the complaint (vertigo) which caused him so much suffering, with but little intermission, during the remainder of his life. He was thus prevented from distributing the gold medals, and delivering an address to the students in that year. In the next year he rallied considerably, and painted two portraits — one of Madame Ralli, the other of Mr. Benjamin Austin, which were the last productions of his pencil, and were exhibited at the Academy in 1845. His continued ill-health, however, led him to feel that he was no longer able, as hitherto, to fulfil the duties devolving upon the President; and he therefore determined to resign the office. On the 27th of May, 1845, he addressed the following letter to the Council and members of the Royal Academy:—

"Gentlemen,

"With sincere regret, I address you for the purpose of announcing my respectful resignation of the honourable office of President of the Royal Academy, which, through your favour, has been conferred upon me for fifteen successive years.

"I will not, gentlemen, attempt to express the feelings under which I thus relinquish a position which I have always regarded as the proud distinction of my life, and the highest honour to which an artist can attain. But advanced age, severe and long-protracted illness, with other causes, have conspired to unfit me for active exertion, and admonish me that to make way for more

vigorous powers is as much a measure of justice to the Academy as of release to me from a responsibility which I am no longer competent to undertake. As I can truly say that I have never shrunk from the performance of any duty which the interests of our art or of the Academy appeared to require of me, I trust I may confidently hope that, in now withdrawing from the field in my seventy-sixth year, I shall not be considered as deserting my post or quitting it prematurely.

"According to the ordinary course of nature — even if disease should not anticipate the result of time — my lease of life must soon terminate; but while I exist, gentlemen, I shall remember with pride and gratitude the undeviating kindness, the (I may almost say) affectionate consideration which you have always shown to me.

"Through a long period of personal, professional, and social intercourse, you have amply proved to me how much a spirit of generous confidence and cordial co-operation may contribute to animate the zeal, to lighten the duties, and lessen the anxieties of those who are called to act for others in any official or responsible character.

"You may readily, gentlemen, supply your chair with a President more competent than I am to support the dignity and perform the functions which belong to it. But perhaps, without presumption, I may say that you will not easily find a President more honestly desirous to promote the cause of the arts than I have been, or more anxious to sustain in due estimation the honour and character of our profession.

"That you may long continue to merit, as you have well merited, the support of the public, the respect of your country, and the approbation of your Sovereign, is the sincere wish of,

Gentlemen,

"Your most faithful and grateful humble servant,

"MARTIN ARCHER SHEE."

Simultaneously, the President wrote to Sir Robert Peel, to request him to convey to Her Majesty the respectful intimation of his intended resignation of the office which he held under the Royal sanction; and, in reply, he was informed of the Queen's regret that his impaired health rendered such a step necessary. On the part of the Academy, the announcement was felt to be a great loss to

the institution, which at that time, more than in any previous part of its history, was attracting public attention, and when the person of its President had become, from the prominent part Sir M. A. Shee had taken in the controversies on art in Parliament and elsewhere, a public character. After earnest deliberation on the subject, the whole body, Academicians and Associates, in July 1845, sent to him an address, in which they stated that they desired—

"Most earnestly to reiterate the sentiments of the Council, namely, the deepest concern at the step you have contemplated, and entire sympathy in the afflictions which have led to it—the anxious hope that you may be speedily restored to health—and our unanimous wish that you may be persuaded to withdraw a resolution alike adverse to the interests of the Academy and to our own feelings."

They assured him that—

"The less onerous duties of the Presidency will readily be performed by deputy, and, with the liberty of occasional reference to you, Sir, we shall each and all of us redouble our vigilance in our several departments, so as to secure the order and efficiency of our institution, and to relieve you from all unnecessary anxiety and burthen. . . . Ever mindful of the debt of gratitude we owe to you, not only for the admirable manner in which you have presided over us during fifteen years, but for the signal acts and services which you have rendered this institution during nearly half a century, . . . permit us to add the assurance of our affection to you personally, inspired by the parental and conciliatory conduct of your presidency."

So strong an appeal was not to be resisted; and Sir M. A. Shee consented to devote whatever health and strength remained to him to the service of the Academy as long as they deemed it for their benefit that he should do so. But, without making him acquainted with their intention until it had been confirmed by the Royal sanction, the Academicians resolved to express yet more strongly their sense of his services among them. They were not igno-

rant that, as he had not held the appointment usually accompanying that of President—portrait painter in ordinary to the King—his means had been reduced, instead of increased, by the duties he had been called to fulfil in their behalf; and as, by the death of Chantrey, in 1841, they had become possessed of the reversion of a sum of money expressly bequeathed to them for providing a salary to the President, they determined to anticipate this, in order to give to Sir M. A. Shee such recognition of his services as they felt them to deserve; and by a resolution passed on the 28th of August, 1845, they granted to him a salary of £300 a year for his life. Meanwhile, in an equally kind and delicate spirit, Sir Robert Peel, in disposing of the grant of pensions on the Civil List by the Crown, proposed to give some public recognition of the services of the President of the Royal Academy; and, on the 7th of August of the same year, wrote to him, saying:

"I fear that your career in art has been more honourable than profitable, and that the office of the President of the Royal Academy, while conferring the highest distinction, subjected you to many demands upon your valuable time, and indeed to many pecuniary charges. From these considerations, and also from the consideration that you entirely fulfil the conditions which Parliament has attached to the grant of a Civil List pension, 'by eminence in literature and art,' I shall have the greatest satisfaction in proposing to the Queen that a pension for life, to the amount which has been usually granted of late years, viz. £200 per annum, shall be assigned to you, as a mark of the Royal favour, and acknowledgement of public service."

Both the recipient of this benefit, and the Academicians, were gratified by such a spontaneous mark of kindness and consideration from the Minister and the Sovereign. The grant was made to Lady Shee, in the prospect of her being the survivor; she died, however, in the following May, when the pension was transferred to the three unmarried daughters of Sir Martin, or the survivors or

survivor of them, by the thoughtful kindness of Sir Robert Peel, that the venerable President might be relieved from any anxiety as to a provision being made for them.

It had been hoped that the President would have been able to deliver the gold medals to the students in the following December, but the exciting events of the few preceding months, pleasing though they were, had produced some temporary return of his complaint, and he therefore entrusted to the Keeper, Mr. George Jones (who acted for him on the occasion) an address to be read to the students which he had prepared two years previously, but was then, as now, prevented by illness from delivering personally to them.

The following year, 1846, Sir Martin was sufficiently recovered to be present, and to conduct Her Majesty and the Royal party through the exhibition at the private view, and also to preside—for the last time however—at the anniversary dinner, when he performed all the duties of the chair with his accustomed eloquence and grace. It was from this entertainment he was summoned to the deathbed of his beloved wife, who had nearly completed the fiftieth year of her married life.

Few more personal acts in connexion with the Royal Academy remain to be noticed. His last years were those of gradual decline of strength, and frequent suffering; yet his energy of mind remained unimpaired, and whenever called upon he always took a lively interest in advising the course to be taken in all matters affecting the Academy. Thus, on the death of the Bishop of Llandaff (Dr. Coplestone) in 1849, a vacancy was caused in the honorary office of Professor of Ancient Literature at the Royal Academy. These graceful compliments to literature on the part of the professors of art, are not made by election, but by the nomination of the Royal Patron, on the recommendation of the President; and nearly the last act of Shee's connexion with the Academy was to name the late Lord Macaulay for the professorship—the

appropriateness of which, none acquainted with the writings of the talented historian can fail to admit.

A yet later subject, and one in which the President took a great interest, was the Exhibition of Industry of all Nations, proposed to be held in 1851. The Royal Academicians regarded this as an important event in the history of industrial art in this country (as indeed it proved), and in 1850 voted £500 out of their funds towards the public subscription made for the purposes of the Exhibition. But although Sir M. A. Shee looked forward to the opening of the Exhibition with an interest almost enthusiastic, he was gradually passing away, and died at Brighton on the 19th August, 1850. It was the wish of the Royal Academy that his remains should rest beside the other Presidents of the institution in St. Paul's Cathedral, and that they should receive the mark of respect signified by a public funeral; but the request was declined by the family, and he was privately buried in Brighton cemetery.[1]

A few months before the decease of the President, the question of removing the Royal Academy from Trafalgar Square was raised, it having become necessary to provide additional space for the national pictures, the number of which had been recently largely increased by the presentation by Mr. Robert Vernon of his collection of 157 works by modern British artists, formed during twenty years, under the guidance and suggestion of George Jones, R.A., who often introduced pictures to his notice, and persuaded him to purchase them on his recommendation. It will be seen by the following letter that the Government of the day, while intending to appropriate the rooms occupied by the Academy for this purpose, recognised their claim to be provided with suitable accommodation

[1] For most of the facts contained in the preceding part of this chapter, relating to Sir M. A. Shee, and his labours in defence of the Academy, I am indebted to the interesting life of the late President, written by his second son, in 1860, and published by Messrs. Longman.

elsewhere, and proposed to make two annual votes of sums deemed sufficient for the purpose. The letter is addressed to the Keeper of the Royal Academy, who was at that time acting for Sir M. A. Shee as President;—

Downing Street, April 22, 1850.

"Sir,—I have the honour to inform you that, in consequence of the want of room in the present National Gallery for the pictures belonging to the collection, Her Majesty's Government have come to the determination of appropriating the rooms now used by the Royal Academy to the purposes of the National Gallery.

"It is the intention of the Government to propose to Parliament a vote of £20,000 in the present year, and a similar vote in the next year, to enable the Royal Academy to provide themselves with a building suited for the purposes of instruction for students and for exhibition of the works of artists.

"Her Majesty will always be desirous to evince to the Royal Academy, by her countenance and protection, her wish for the success of their endeavours for the promotion and improvement of British art.

"I have, &c.

"JOHN RUSSELL."

"To George Jones, Esq."

This proposal appears to have originated in the urgent request, made by some members of the House of Commons, for the whole of the National Gallery to be appropriated to the reception of the pictures which had become the property of the nation, and no less in the wish of others to deprive the Royal Academy of its accommodation in that building. Mr. William Coningham published a series of letters in the "Times," in January of this year, attacking the Academy; and the leading articles in that paper were apparently adverse to its claims, although they admitted that "it seems to have been directed chiefly to educating the artist in his profession, and to teaching the public duly to appreciate it; to fixing pictorial skill in a high social position, and to maintaining it there by the distribution of honours and the support of Royalty. That

these results have in a great measure been attained, and that the Academy has so far answered the end of its foundation, cannot, we think, be denied."

On the 26th of April, Mr. Hume once more moved for returns showing the receipts and expenditure of the Royal Academy; again charged its members with illiberality in refusing to open the exhibition gratis to the public, notwithstanding that they had been provided with apartments in the National Gallery; and expressed his determination to vote against any grant of money to the Academy for the erection of a new building. The motion, after some discussion, in which many speakers addressed the House in the same tone, was negatived by forty-nine to forty-seven; and Lord Russell explained that although the Government wished to devote the National Gallery to the reception of the newly-acquired Vernon collection, and the other pictures belonging to the nation,—

"At the same time, George III. having given the Royal Academy rooms in Somerset House, and various privileges, with a view to the founding of a National School of Art in this kingdom, by means of which the Academy had been enabled to maintain schools, both of sculpture and painting, it was due to the Royal Academy, as well as desirable in a national point of view, that the Academy should have it in their power to carry on their schools. The Government, therefore, did not think it right to ask the Royal Academy to give up the rooms which they possessed in the National Gallery, for the reception of national works of art, without proposing that the House of Commons should grant that body a sum of money to enable them to obtain a site for a building which they might devote to the purposes to which the rooms they now occupied in the Academy were applied. As this arrangement could not be effected immediately, it of course implied that room could not at once be found for the Vernon Collection in the National Gallery; but in the course of the session, the Government would introduce a bill into the House to accomplish the object at the earliest possible moment. In the mean time, Marlborough House, which was recently in possession of the Queen

Dowager, had been given up to the Crown, and was destined to be the residence of the Prince of Wales; but Her Majesty had been graciously pleased to declare that for the present, and for two years to come, the pictures of the late Mr. Vernon, and any others that might within that period be added to the National Collection, should be placed in Marlborough House, for the purpose of being exhibited to the public."

The motion for making the grant was, however, withdrawn, so many members having declared that the country owed nothing to the Academy, and consequently that they should oppose any grant of public money. Hence, the matter was left to be decided at a future time, and we shall have again to speak of the arrangements subsequently proposed.

The twenty years which thus closed had been eventful ones in the history of the Academy. Modern politicians had endeavoured to uproot the privileges of an institution which owed its existence to the Royal patronage of a King who bore the honoured name of the father of his people, and who was ready both by his influence and with his means to promote every object for its advancement. The home he had assigned to it had been surrendered, and another provided for the Academy, on the assurance of the Government that none of its privileges would be thereby forfeited. But from the date of the removal to Trafalgar Square began an opposition to the peaceful enjoyment of their right by the Royal Academicians, which is not yet at an end.

Meanwhile, however, the real work of the Academy went on uninterruptedly: it still opened its schools to every student who desired to be taught in the arts—afforded to the qualified professors the means of exhibiting their works, as far as the space would admit—and continued annually to bestow large sums of money in pensions and gifts to artists and their families requiring such assistance. Among these latter one may be specially mentioned—the contribution of £50 made by the

Academicians to the fund raised in 1846 for the benefit of poor B. R. Haydon, who had for years been their bitterest foe, denouncing them on all occasions, and publishing, not long before, a pamphlet entitled "Academies of Art,—more particularly the Royal Academy,—and their pernicious effects on the genius of Europe." A grant of £50, in addition to the sums previously awarded to the English Academy at Rome, was also made in 1848.

Among the gifts made *to* the Royal Academy (besides those referred to in previous chapters), some of those presented during this period are especially interesting. West's portrait, painted by himself, was presented by Mr. Joshua Neeld; Sir Joshua Reynolds's palette was given by Constable in 1830; Hogarth's palette was presented by J. M. W. Turner, R.A., in 1832; and ten years afterwards his maul-stick, by Mr. James Hall. Three of Chantrey's busts were also presented to the Academy—that of H. Bone, R.A. by R. T. Bone, in 1836, and those of George IV. and William IV., by Lady Chantrey in 1837; a portrait of Francis Hayman, R.A., by Sir Joshua Reynolds, was also presented in 1837. The art-treasures of the Academy are continually receiving additions by the purchases of books of prints, &c., made for the library, but the objects above mentioned are of peculiar interest to the members of the Academy, and are naturally highly prized by them.

The exhibitions had maintained their attractive character in the eyes of the public during this period, as may be inferred from the annual increase in the amount received for admission. In 1830, the number of works exhibited was 1,278. In 1836,—the last exhibition held in Somerset House,—there was a slight decrease, owing to a greater number of large-sized pictures being exhibited, the number the walls would hold being reduced to 1,154. The next year, 1837, the first exhibition at Trafalgar Square contained 1,289 works. In 1840, there were 1,240; in 1846, 1,521 works were exhibited, by 864

contributors; and 1,400 others were rejected for want of space. In 1850, 1,456 works were exhibited. In every year the whole available space is occupied; the variation in the numbers not being occasioned by any diminution of space or materials, but simply by the varied sizes of the pictures which are hung on the walls. In these twenty years the character of the Exhibition had considerably changed. The school represented by Northcote, Smirke, Stothard, Newton, Hilton, Wilkie, Callcott, and Collins, had passed away from the Academy; and while many old favourites remained, many of those who now hold the most prominent positions were rising into celebrity. The financial results of the Exhibition showed a steady increase, rising from £4,877 2*s*. in 1830, to £6,193 in 1840, and £6,477 7*s*. in 1850; while the sums awarded in pensions averaged from £300 in 1830 to £700 in 1850, besides the large amount annually dispensed after the close of the Exhibition in miscellaneous grants of aid.

From the schools of the Academy several students, successful in gaining the gold medal, had been awarded the allowance for travelling abroad. Three painters availed themselves of this opportunity—George Smith, in 1831; W. D. Kennedy, in 1840; and J. C. Hook, in 1846. Three sculptors were also sent abroad in the same way—E. G. Papworth, in 1834; Henry Timbrell, in 1843, who subsequently died at Rome; and E. G. Physick, in 1850; and one architect, John Johnston, in 1837.

Twenty-seven Royal Academicians died within this period. These were Northcote, R. Smirke, Stothard, R. Westall, Beechey, T. and W. Daniell, Soane, Rossi, Thomson, Howard, Phillips, Callcott, Wilkie, Bone, P. Reinagle, Jackson, Chantrey, Hilton, Collins, Wyatville, Wilkins, Constable, Briggs, Newton, Allan, and Deering; and eleven Associates and Engravers, viz. J. Gandy, Oliver, Drummond, Arnald, Joseph, Allston, Geddes, and Duncan; and J. Heath, J. Fittler, and E. Bromley, the Engravers. Two members resigned their Diplomas:—R. R. Reinagle, R.A., in 1848; and George Clint, A.R.A., in 1835.

Several changes also occurred among the officers of the Academy in the twenty years during which Sir M. A. Shee was President. The venerable Henry Howard,—Secretary for thirty-seven years (having also been Professor of Painting for fourteen years),—died in 1847, and was succeeded by Mr. J. P. Knight. Sir Robert Smirke was Treasurer during the whole period, but resigned in 1850. The situation of Librarian was successively filled by Stothard till 1834, George Jones till 1840, Collins till 1842, Eastlake till 1844, and Uwins for the rest of the time. The Keepers were W. Hilton till 1839, and afterwards George Jones. The chair of the Professor of Painting was filled in succession by Thomas Phillips till 1832, Howard till 1847, and Leslie till 1850. Sir John Soane was succeeded as Professor of Architecture, in 1837, by Wilkins, who however did not deliver any lectures, having died in 1839, and was then followed in that office by C. R. Cockerell. Turner resigned the Professorship of Perspective in 1837, and J. P. Knight accepted the appointment in 1839. Sir R. Westmacott remained as the Professor of Sculpture, and Mr. J. H. Green as the Professor of Anatomy during the whole period.

Among the honorary members also, alterations had been made. Bishop Blomfield retained the office of Chaplain during the whole period; but Prince Hoare had been succeeded by Sir George Staunton as Secretary for Foreign Correspondence; William Mitford had been followed by Henry Hallam as Professor of Ancient History, and the Bishop of Llandaff by Lord Macaulay as Professor of Ancient Literature. Sir Walter Scott held the appointment of Antiquary until 1832, after which it remained vacant till 1850, when Sir R. H. Inglis accepted it.

Thus, as years rolled on, the Academy lost its early members, but they have been followed by no unworthy successors, many of whom are still shedding lustre on the English School of Art.

CHAPTER XV.

ROYAL ACADEMICIANS ELECTED DURING THE PRESIDENTSHIP OF SIR M. A. SHEE.—1830–1850.

The Fourth President: Sir M. A. SHEE.

Painters: Sir C. L. EASTLAKE (future President), Sir E. LANDSEER, H. P. BRIGGS, G. S. NEWTON, C. STANFIELD, Sir W. ALLAN, THOS. UWINS, F. R. LEE, D. MACLISE, F. W. WITHERINGTON, S. A. HART, J. J. CHALON, D. ROBERTS, Sir W. C. ROSS, J. P. KNIGHT, C. LANDSEER, T. WEBSTER, J. R. HERBERT, C. W. COPE, and W. DYCE.

Sculptors: J. GIBSON, W. WYON, P. M'DOWELL, and R. WESTMACOTT.

Architects: C. R. COCKERELL, J. P. DEERING (formerly GANDY), P. HARDWICK, and Sir C. BARRY.

SIR MARTIN ARCHER SHEE, P.R.A., whose career as President of the Royal Academy for twenty eventful years in its history we have traced in the preceding chapter, was born a year after the foundation of the institution with which he was so long connected, at Dublin, on the 20th of December, 1769. He was the fourth son of George Shee, of Castlebar, a man of good classical education, and of ancient family, tracing his genealogy through the O'Shees, who held important territorial and social positions in Kerry and Tipperary long before the English expedition under Strongbow. Martin's father was a merchant, and was latterly afflicted with blindness, caused by injudicious cupping. Notwithstanding this infirmity, he married a Miss Archer, a lady many years his junior, and of great personal attractions, who fully reciprocated his strong affection for her. She gave birth to four children, two of whom died in infancy; and she died of consumption, two years after the birth of

Martin, the youngest. After this sad bereavement, the blind father retired from business, took a cottage at Cookstown, near Dargle, in Wicklow, where he lived economically and in comparative seclusion, devoting himself to the care and education of his two sons. To this early parental training, the future President owed that taste for classic literature which was instilled into his mind in youth, and which he afterwards cultivated alone and unaided. He had a natural love of knowledge, and an ardent spirit of emulation, easily roused by successful displays of talent in any department of human exertion. This spirit at one time tempted him to practise the violin with great energy and success, and at another, to compete in athletic exercises. The only sister of his mother, Mrs. M'Evoy, kept his father's house at this time; and under her gentle treatment the, at one time, sickly boy was reared and fostered. She married again, however; and Mr. Shee, in 1781, removed with his son to Dublin, where Martin was sent to a school conducted by Dominican friars, his family being all Catholics. By this time he had become strong and robust, and had acquired a knowledge of French from his aunt. Before the days of Catholic emancipation, there were few professions open to the members of the Roman Church in Ireland, and it became doubtful what his future pursuit would be.

In his early boyhood, a visit to a house where he saw some Dutch tiles in a fireplace, illustrating Scripture, awakened a strong passion for drawing; and he afterwards made copies of many of them from memory. After removing to Dublin, he entered the School of Design, under the Royal Dublin Society, at that time conducted by Mr. R. L. West. Some time after his admission to this school, his father died (on Christmas Day 1783), and Martin, then only fourteen, was received into the house of his kind aunt, then Mrs. Dillon. Her partiality to him angered her husband; and the boy, one night over-hearing a conversation respecting him between them,

determined no longer to remain an inmate of their house. At day-break the next morning he left his home, without money, but with the resolve to be independent, and his first earning was a half-guinea he obtained for painting the face of a clock. He went back to explain his purpose to his aunt, who, with her husband, urged him in vain to return to their house; and, aided by her and other friends, he soon made progress in obtaining employment as a portrait painter (life-size in crayons) in Dame Street, Dublin. During the time he remained at West's academy, he studied with great zeal, and succeeded in carrying off all the medals awarded for drawings of the figure, landscape, and flowers; and after he left the schools, the Dublin Society presented him with a miniature silver palette, bearing an inscription expressing their sense of his ability as a draughtsman.

He commenced oil-painting in Dublin; and, in June 1788, came to London, to pursue his profession, taking lodgings first in Southampton Street and afterwards in Craven Street, Strand. Among his letters of introduction was one to Sir J. Reynolds, who received him, he said, with much politeness, but nothing more, and showed him his painting of 'The Death of Beaufort,' on which he was then engaged. He also paid Barry a visit, but met with a very cold greeting. Some eighteen months afterwards, Burke again brought him to the President's notice, when he was invited to breakfast, and advised to enter as a student at the Royal Academy. This a little mortified the young painter, as he fancied himself too far advanced to need such instruction; but he nevertheless followed Sir Joshua's counsel, and entered the schools of the Academy in November 1790, more than two years after his arrival in London. There he formed an acquaintance with a fellow-student in the Life School, who always arranged his materials for him at his seat before his arrival, and for whom in after years he cherished a warm regard; this friend was the painter, author, soldier, and

diplomatist, Sir Robert Kerr Porter, the brother of the accomplished novelists Jane and Maria Porter. Young Shee was most exemplary in following his profession, for he devoted the whole day to painting, and his evenings either to the company of a well-chosen circle of young literary men (for he does not seem to have had any artist-acquaintance) or to the hard study of books. None of his time was wasted; for even the long hour in those days employed by the coiffeur was appropriated to the reading of the whole body of English classical poetry.

In 1789 he first appeared as an exhibitor at the Royal Academy; his works being described as 'A Portrait of a Gentleman' and the 'Head of an Old Man.' Writing of the impressions he received from the exhibition of the works of his contemporaries in that year, he said, "Lawrence, of all the young artists, stands foremost, and deservedly carries away the greatest share of praise. He, I think, will be of service to me, as you may be sure I am not a little incited to exertion by his merit. The small difference in years between him and me rouses me more to emulation than all the artists in London put together." About this period, Shee was engaged by Boydell and Macklin to make copies of pictures for the engravers, receiving eight to twelve guineas each for them. In the next year, 1790, he was sadly disappointed to find that four of his pictures which were accepted for the Exhibition, were afterwards excluded for want of room—a trial to which so many are doomed year by year, in consequence of the limited space at the disposal of the Royal Academy. In 1791 he exhibited his first full-length portrait, 'A Gentleman in a Hussar Uniform;' and in the next year portraits of Lewis the comedian, of Mr. Williams,—the "Anthony Pasquin," whose attacks on the Academy were afterwards so notorious, and to which we have already referred,—and of a Mr. Grant. In the same year Shee was one of the four students who were selected to take part in the funeral procession of Reynolds, a

circumstance which left a deep impression on his memory in after years. In 1794 he exhibited a historical picture, 'The Daughter of Jephthah lamenting with her Companions.'

While thus persevering, he does not appear at this time to have found his profession a remunerative one; and although his affectionate aunt, Mrs. Dillon (then again a widow) spontaneously offered him aid, so unwilling was he to trespass on the liberality of friends, that for a long period he practised the self-denial of never dining, except when enjoying the hospitality of others. Yet he was steadily acquiring reputation; in 1794, he was requested by the editor of one of the newspapers of the day to contribute a series of criticisms on the pictures in the Exhibition; and he was thus led to make his first public literary effort. In 1796 he removed from the apartments he had occupied in Jermyn Street to a large house in Golden Square, at the corner of Sherard Street; and was married in December of that year to Mary, the daughter of Mr. James Power, of Youghal. In 1798 he went to reside in the house in Cavendish Square which had been built for, and was many years occupied by, Romney the painter. There Fortune smiled on him. He painted a portrait of H. R. H. the Duke of Clarence in this year for the Chamber of Commerce at Liverpool, of which an admirable engraving was made by Charles Turner; and in November of the same year he was elected an Associate of the Royal Academy. For this honour he was not unprepared, for, three of the Academicians called on him the year before, to point out that he had omitted to insert his name as a candidate for the rank in the preceding year, or he would then have been elected an Associate, as the Academicians thought highly of his talents. The higher rank of R.A. was attained very quickly, his election bearing date the 10th of February, 1800. The diploma picture which he presented on that occasion was afterwards injured, and in

1808 he substituted another for it—the subject of the latter being 'Belisarius.'

After his election as an Academician, he travelled on the Continent in company with Samuel Rogers, the banker and poet; and after the peace of Amiens, in 1812, made a long stay in Paris, meeting West, and many English artists there. Of this journey, he afterwards said, "a painter should never travel with a banker," as the means of the two were so different. In 1803–4 an invasion panic led to a proposed enrolment of all the members and students of the Royal Academy into an Artists' Volunteer Corps. But the older members were advanced in years, and many others thought their peaceful profession opposed to such a course, although many of the young men eagerly embraced the idea. Shee warmly advocated the project, and proposed that it should include all artists; but when the plan was formally submitted to the Government, their services were declined. Nothing daunted, Shee's loyal spirit led him afterwards to join a corps formed in Bloomsbury, consisting chiefly of members of the legal profession, and therefore named "the Devil's own."

Shee's first appearance as an author (after the newspaper criticisms already referred to) was in 1801, when he published anonymously a pamplet, entitled "A Letter to Noel Desenfans, Esq., late Consul-General of Poland in Great Britain," occasioned by the second edition of his catalogue, and his answer to what he terms "The Complaints of Painters, by a Painter," in which he defends his brother artists from the wholesale condemnation of modern talent by that famous dealer in old pictures. In 1805 he published his "Rhymes on Art; or, the Remonstrances of a Painter," which he describes as a "poem on painting, in which more particularly the early progress of the student is attempted to be illustrated and encouraged." In it he attacked, with much skill and satire, the false taste of the so-called dilettanti of the day,

and, with his disquisitions on art, mingled a good deal of censure on the false philosophy and democratic principles of the French Revolution school of politicians. The work was much approved by Sharon Turner, the elder Disraeli, and William Roscoe; and the public criticisms of it were also favourable. It evinced the talent and cultivated taste of its author, and helped forward the scheme of West in founding, by the aid of wealthy and noble connoisseurs, the British Institution for the Encouragement of the Fine Arts. A second edition, with a second preface, appeared the next year, and subsequently a third, the two latter being published by John Murray. A second portion of this poem, entitled the "Elements of Art," appeared in 1809. The notes form a large portion of the work, and constitute a series of essays and criticisms on professional points, and on subjects connected with the theory and practice of art of a less technical character. As it appealed chiefly to the minds and sympathies of students in art, however, it failed to obtain the same amount of favourable notice from the public as its predecessor. In 1808 he published an "Ode on the Death of Opie;" and in 1810 a pamphlet entitled "A Letter to the Directors of the British Institution, on the Subject of State Patronage, as applied to the Higher Departments of Art," in which he recommended a graduated scale of pecuniary reward, applicable to the most successful and meritorious efforts in historic and poetic art, as exhibited by the different candidates for prizes to be offered by the Government; but the scheme failed to enlist the sympathies of the Administration of that day.

Another poetic performance followed in 1814—"The Commemoration of Reynolds, an Ode," composed on the occasion of the exhibition of the collected works of the first President of the Academy, in which he examined his most celebrated works, and referred to those principles of taste of which they afforded such brilliant examples. To this poem was appended "Victory in

Tears," a poem published anonymously on the occasion of the death of Nelson. His next literary effort was a tragedy, entitled "Alasco," a fictitious story of an insurrection in Poland, in which the sympathies of the audience were enlisted on the side of the oppressed populace. It was accepted by Charles Kemble for performance at Covent Garden Theatre, in 1823; but was condemned by the Lord Chamberlain (or rather by George Colman, then recently appointed licenser of plays), for its revolutionary tendencies. When the passages objected to,—which were harmless enough,—were expunged, the play received but a cold reception from the public; but the author obtained £500 for the copyright of the MS., which was published entire, after an appeal from Shee against the injustice of the licenser, addressed to the Duke of Montrose. His last work, published in 1829, was a work in three volumes, entitled "Old Court," issued anonymously by Colburn—a novel, not of plot, but discussions, disquisitions and observations, in which he described many of the local scenes and personal reminiscences of the haunts and associations of his boyish days. It attracted little attention from the public, and was scarcely noticed even by the critics. He lived on friendly terms of intimacy with Byron,[1] Sydney Smith, Grattan, and Moore—was instrumental in founding (in conjunction with Sir Thomas Bernard) the "Alfred Club," a literary institution which subsequently merged into the "Oriental;" and although thus quite a literary character, continued also to follow successfully his profession as an artist.

On the death of Lawrence, in January 1830, as we have stated in the preceding chapter, Sir M. A. Shee was elected by a large majority of the members to succeed him as President, and their choice gave general satis-

[1] Byron has noticed Shee's productions in his "English Bards and Scotch Reviewers:"—

"And here let Shee and genius find a place,
Whose pen and pencil yield an equal grace;
To guide whose hand the sister arts combine,
And trace the poet's as the painter's line;
Whose magic touch can bid the canvas glow,
And form the easy rhyme's harmonious flow;
While honours doubly merited attend
The poets' rival, but the painters' friend."

faction. The pleasure he felt in attaining this high dignity was greatly enhanced by knowing that it was spontaneously offered to him, as he purposely avoided all communication with the Academicians, as far as possible, until the question was decided. He was too high-minded to solicit the support of any of his artist-brethren in his behalf; much less had he sought to influence their decision by the aid of Royal favour or the applications of the great. Shortly after his election, he was knighted by King William IV., and became *ex officio* trustee of the British Museum and of the National Gallery, F.R.S., a member and trustee of the Athenæum, and of the Society of Dilettanti, &c. On the morning of the day when the annual dinner was to be held, Sir Robert Peel sent him, from King George IV., the gold chain and medal given to his predecessor, with the request that he would wear it on all public occasions when he should appear as President. From the date of his appointment until the failure of his health, his conduct in office was invariably marked by the most consistent and energetic devotion to its duties, for the performance of which he was pre-eminently qualified, as well by the sound judgment, the unbending integrity and dignified firmness of his character, as by the graceful eloquence of his language in the chair, and the high-bred courtesy of his demeanour on all occasions. Kindly accessible at all times to the humblest professor of his art, ever ready to foster obscure and modest merit, and to impart the benefits of his long experience and matured knowledge to the aspirant for fame, he was regarded alike by the Academicians as their revered and beloved chief, and by the young artists as their guide and friend.

As we have seen in the history of the Academy during the period of his Presidentship, much of his time and energies were devoted to its defence against its adversaries; yet he continued actively to pursue his profession, and year by year supplied to the exhibitions portraits of

many eminent contemporaries. In 1834–5 he painted portraits of King William IV. and Queen Adelaide, and in 1842 that of our gracious Queen for the Royal Academy. He was pre-eminently a portrait-painter (the branch of the art which some regard as the lowest, yet that in which Rembrandt, Velasquez, Vandyck, and Reynolds achieved their greatest triumphs)—although he occasionally produced some works of a more poetical character —as 'Lavinia,' from Thomson's "Seasons"—'Prospero and Miranda,' from the "Tempest," &c. In portraiture, he will take his place with Lawrence, Opie, and the best portrait-painters of his day, although not attaining the highest place among them. His figures have an air of ease and nature, combined with refinement; but there is a deficiency of intellectual expression and character in them, although his pencil has undoubtedly preserved to us the best portraits of the most eminent personages of his time. He painted with a pleasing, although sometimes redundant, glow of colour; but his works are deficient in depth and force, and lack variety of expression and treatment. Both as a writer on art and as an accomplished gentleman, full of extensive information, he did much to elevate his profession and to maintain its dignity among the distinguished circles in which he moved.

In 1834 he was created a D.C.L. at Oxford, on the occasion of the installation of the Duke of Wellington as Chancellor of the University; but, by an omission on the part of the authorities there, he was not summoned to receive his degree, and some confusion was caused when he was called and did not appear as was expected. In the following year he lost his venerable aunt, Mrs. Dillon, who had taken so warm an interest in his progress through life, and who, by her kindly guidance in his early boyhood, had done so much to form his character. The illness which led to his resignation of the office of President in 1845, had attacked him with some virulence, at

intervals for three years previously; and his career as an artist was virtually closed from that time. He had not attained such an independence by his profession that he could be insensible to the kindness of his brethren who, while desiring him to retain the Presidentship, also accompanied his continuance in the office, as we have seen, with the grant of a salary of £300 a year, or to the public recognition of his services to the English School of Art by the grant of a pension of £200 a year from the Civil List. Although long declining in bodily strength, and almost a constant sufferer, the mental powers of the venerable painter remained unimpaired to the last; and for four years before his death, his chief enjoyment was to listen to one or other of his family reading to him for several hours daily. He died in his 81st year, on the 19th August 1850, his last words being, "Do not wish for long life; you see the state to which I am reduced." He was a member of the Roman Catholic Church, and was buried at the cemetery at Brighton, at his own request. One of his sons has published a life of his distinguished parent, in 2 vols. 8vo., from which most of these particulars have been derived.

TWENTY-EIGHT additional members were enrolled as Royal Academicians during the period of Sir M. A. Shee's Presidentship. Of these, twenty were painters, four sculptors, and four architects.

The painters were Sir C. L. Eastlake, elected in 1830 (of whom, as the next President, we shall speak in a subsequent chapter); Sir E. Landseer, elected in 1831; H. P. Briggs and G. S. Newton, in 1832; Clarkson Stanfield and Sir William Allan, in 1835; Thomas Uwins and F. R. Lee, in 1838; Daniel Maclise, F. W. Witherington, and Solomon A. Hart, in 1840; J. J. Chalon and D. Roberts, in 1841; Sir W. C. Ross, in 1843; J. P. Knight, in 1844; Charles Landseer, in 1845; Thos. Webster and J. R. Herbert, in 1846; C. W. Cope and

Wm. Dyce, in 1848. Taking these artists in the order of their election, we have first to notice—

Sir EDWIN HENRY LANDSEER, R.A., who was born in London in 1802, being the son of John Landseer, the engraver, one of the early Associates of the Royal Academy. As soon as he was able to use a pencil with readiness, his father took him into the fields or to Hampstead Heath, to sketch sheep, goats, or donkeys, as they were grazing; and thus set him to study nature rather than prints or models. His father pursued the same plan when he was sufficiently advanced to use oil colours; and from early boyhood Sir Edwin was able to paint directly from nature, with great facility. At the age of fourteen he was the exhibitor of various sketches of spaniels, terriers, horses, &c.; and at the Academy, in 1819, he exhibited a picture of 'Dogs Fighting,' which was greatly admired, and was purchased by Sir George Beaumont, an acknowledged connoisseur in art. His father undertook to engrave this picture, and announced a yet more striking production to appear by his talented son in the following year. This was first seen at the British Institution, the subject being two Mount St. Gothard mastiffs discovering a poor traveller half buried in the snow, which was rendered extremely popular by the admirable engraving of it made by his father. For some little time the young artist consulted B. R. Haydon every Monday as to his week's work, and was advised by him to make anatomical drawings of animals; but he never became his regular pupil, having entered as a student at the Royal Academy in 1816. At Haydon's suggestion, he took advantage, in 1820, of the death of a lion at one of the London menageries, to study very carefully the various portions of the frame of that animal, and subsequently painted a series of pictures of the noble creature: 'A Lion Disturbed,' 'A Lion Prowling,' 'A Lion Reposing,' &c.; and at a later period, 'Van Amburgh and his Lions,' painted

in 1847 for the Duke of Wellington. All his earlier productions are marked by great finish and carefulness of detail. His broader and more effective style began to exhibit itself after a visit to the Highlands in 1826, which had a strong influence on the choice of his future subjects. In that year he exhibited the 'Hunting of Chevy Chase,' and obtained the rank of Associate, at the earliest period at which he was eligible for the honour by the laws of the Academy. He became a Royal Academician in 1831.

'The Return from Deer Stalking,' the first of his Highland subjects, appeared in 1827; 'The Monkey who had seen the World,' in 1828; 'The Illicit Whisky Still,' in 1829; 'Highland Music' and 'Attachment,' in 1830; and 'Poachers, Deerstalking,' in 1831. Some of his subsequent works—'Jack in Office,' 1833; 'High Life and Low Life;' 'Laying down the Law'—showed his capability of rendering humorous the habits and physiognomy of dogs. In 1833 he painted an interesting picture of 'Sir Walter Scott and his Dogs;' and the next year, 'Bolton Abbey in the Olden Time'—one of his most famous and popular works. Two years afterwards appeared another great work, 'A scene in the Grampians—the Drovers' Departure,' engraved by Watts. In 1837, 'The Return from Hawking,' and 'The Shepherd's Chief Mourner' appeared. The next year, an admirable picture of a Newfoundland dog ('A Distinguished Member of the Humane Society'); a group of red-deer ('None but the Brave deserve the Fair'); and 'There's Life in the Old Dog yet,' were exhibited. Among his more recent works, equally excellent, the most important perhaps are—'Peace' and 'War,' in 1846; 'The Random Shot,' in 1848; 'A Dialogue at Waterloo' (the great Duke pointing out the scene of action to his daughter-in-law), in 1850; a scene from "Midsummer's Night's Dream," in 1851; 'Night' and 'Morning,' two pictures painted for Viscount Hardinge, and 'The Children of the Mist,' in 1853; 'Saved,' and

'Highland Nurses,' in 1856; the 'Maid and the Magpie,' in 1858; and 'The Flood in the Highlands,' in 1860.

Landseer has sometimes painted portraits, and all the figures introduced into his pictures are admirably drawn. His portrait of his father (1848) was a masterly work. He has received a large number of commissions to paint favourite animals and birds, both from Her Majesty and other distinguished persons, and his professional career has been a very lucrative one. As an instance of the estimate of the value of his pictures, it may be stated that Messrs. Graves, the print publishers, gave him £3,000 for the right to engrave 'Peace' and 'War,' in addition to the £1,200 he received from Mr. Vernon; and another £3,000 for the copyright of the 'Dialogue at Waterloo.' He is acknowledged to be the greatest modern painter of animals, and has rarely been excelled in any age in that branch of his art. Whatever animal he represents, its form and colour, the exact degree of roughness or smoothness of its covering, its age, its wild or courtly training,—all are rendered with precision in the simplest manner, apparently without effort, and always without misadventure. He has given characteristic expression to all his subjects, and has depicted the feelings and passions of animals as successfully as others have represented human joys or sorrows; and there is scarcely one of his pictures which does not convey some useful lesson to mankind, taught by these animal creations. The dog, the horse, and the red-deer, are, perhaps, his peculiar favourites, and those which he has most perfectly mastered; but there is no limit to his range of subjects, notwithstanding his preference for some; and his marvellous skill in execution, combined with the deep sentiment which pervades all his works, would place him among the great painters of any age or country.

Nearly all his pictures have been engraved, and some of them more than once. A collection of his early etchings and sketches was made in London some years since,

which showed how early in his boyhood he had begun to watch the habits and forms of animals, and with what a true eye he was able to depict what he observed. In 1850 he received the honour of knighthood from the Queen in acknowledgement of his genius as an artist; and at the Exposition Universelle in Paris, in 1855, he was the only English artist to whom "the large gold medal" was awarded for the works exhibited there. The English nation is happy in possessing, as public property, a large number of works by this great artist. The gift of Mr. Vernon included his 'Highland Music,' and 'Spaniels of King Charles's Breed' (1832); 'The Hunted Stag' (1833); 'Peace' and 'War' (1846); and a 'Dialogue at Waterloo' (1850). The Sheepshanks collection also contains sixteen specimens, and among them some of a still earlier date —'The Twa Dogs' and 'The Dog and the Shadow' (1822); 'Sancho Panza and Dapple' (1824); 'A Highland Breakfast' and 'Suspense' (1834); 'The Drover's Departure' (1835); 'A Jack in Office,' 'Comical Dogs,' and the 'Naughty Boy,'—a child who refused to sit to the painter for his portrait; 'The Old Shepherd's Chief Mourner' (1837), and some others.

HENRY PERRONET BRIGGS, R.A., was a member of a Norfolk family, and was born in 1792. He became a student at the Royal Academy in 1811. His first picture,—a portrait,—was exhibited there in 1814, from which time until his election, first as an Associate in 1825, and as a Royal Academician in 1832, he contributed numerous historical pictures to the annual exhibitions. The principal of these were, 'Lord Wake of Cottingham setting fire to his Castle, to prevent a Visit from King Henry VIII. who was enamoured of his Wife,' exhibited in 1818; the next year a subject from Boccaccio, 'Calandrino;' and subsequently, 'Othello relating his Adventures to Desdemona;' 'The First Interview between the Spaniards and Peruvians;' and 'George III. on board the

Queen Charlotte, presenting a Sword to Earl Howe, after the Victory of June 1, 1794.' This picture is now in Greenwich Hospital, having been presented in 1825 by the British Institution, the governors of which society awarded him, in 1823, a premium of one hundred guineas, in consideration of the pictures he had exhibited there and at the Royal Academy. In 1831 he painted a large picture, 'The Ancient Britons instructed by the Romans in the Mechanical Arts,' for the Mechanics' Institute at Hull. Two of his pictures are in the Vernon Gallery—'The First Conference between the Spaniards and Peruvians in 1531;' and 'Juliet and the Nurse.'

From the period of his election as an Academician, he almost abandoned historical painting, and for several years in the latter part of his life confined his talents entirely to portraiture—not from choice, but because the cares and responsibilities of married life were then increasing upon him, and he found himself thus compelled to follow the most profitable branch of his profession. His historical pictures possess much strength of character, vigorous drawing, powerful effects of colour, and light and shade,—qualities which he applied with equal success to portraiture in the manner of Opie, to whom he was related. He was, however, inclined to give a degree of stage action to his figures, and his colouring was often sombre. Many celebrated persons sat to him; among them the Duke of Wellington, Lord Eldon, Dean Milman, Baron Alderson, Sir T. F. Buxton, Rev. Sydney Smith, Sir Samuel Meyrick, Charles Kemble, Mrs. Siddons, and Mrs. Opie, and many of the nobility. He died on the 18th of January, 1844, in his 51st year, in Bruton Street. His wife, to whom he was much attached, died six or seven years before him, and he never completely recovered from the shock. He left two orphans on his decease.

GILBERT STUART NEWTON, R.A., was born in November 1794, at Halifax, Nova Scotia, where his father held an

appointment in the Commissariat Department of the British army. He was first taught as an artist by his uncle, Gilbert Stuart, the portrait painter at Boston. In 1817 he came to England, and afterwards visited Italy. On his return to this country, in 1820, he entered as a student at the Royal Academy, became an Associate in 1828, and a Royal Academician in 1832. He seems to have been attracted by the work of Watteau, whose style he closely followed in some small pictures he exhibited at this time, which were engraved in the annuals. Among them were 'The Lovers' Quarrel' and 'The Prince of Spain's Visit to Catalina,' which the Duke of Bedford purchased for 500 guineas. Many others followed, which were no less popular. Among them, 'Shylock and Jessica,' 'Yorick and the Grisette,' and 'Abbot Boniface' from "The Monastery," in 1830; 'Portia and Bassanio,' 'Lear, Cordelia, and the Physician' (1831); 'The Vicar of Wakefield restoring his Daughter to her Mother,' and 'Macheath,' both purchased by the Marquis of Hastings; 'A Poet reading his Verses to an Impatient Gallant,' 'Camilla introduced to Gil Blas,' 'The Duenna,' 'The Fair Student,' and 'Abelard in his Study:' with the last-named, exhibited in 1833, his labours as an artist ceased. Most of these works have been engraved; and a prosperous career seemed to lie before him, when unhappily he evinced signs of mental aberration, which became confirmed insanity, from which he only recovered four days before his death, which occurred on the 5th of August, 1835, at the age of forty-one. In 1832 he went to America, and married there; and his wife and child returned to that country a few months after his death. He was one of the artists for whom Washington Irving and C. R. Leslie formed a strong friendship after their arrival in London. He lived for a long time at No. 41 Marlborough Street. During his latter days he was confined in an asylum at Chelsea, where Leslie visited him, and found him still amusing himself by making sketches.

His works are full of elegant and at times elevated sentiment, striking and transparent effects of light and shade, and fine natural perception of colour, introducing innumerable gradations, in which respect his pictures rank among the best in the English School. It is said that he painted slowly, and was laborious even to a fault in his execution; but his works bear no traces of it, nor are they over-finished. His female figures are beautiful creations, expressive of innocence and simplicity; hence he was much sought by the publishers of the Annuals, who secured most of his small works to engrave for their books to illustrate love stories and sentimental poems. The larger number of his productions were illustrative of Shakspeare, Molière, and the English novelists; and his sketches of these subjects often surpassed his finished compositions for ease, nature, and poetic feeling. Three of his pictures, are in the National Collections—'York and the Grisette' and 'The Widow,' presented by Mr. Vernon; and 'Portia and Bassanio' by Mr. Sheepshanks.

CLARKSON STANFIELD, R.A., was born at Sunderland in 1798. When quite a boy he entered the Marine service, and served on board the same ship in which Douglas Jerrold was a midshipman. He used frequently to amuse himself by painting with whatever materials he had at his command; and on one occasion, when the officers got up a play on board the ship, he painted the scenery, and Jerrold acted as stage manager. On the ocean he learnt all about salt water and ships; and to such an apprenticeship may be attributed the accuracy of detail and the characteristic fidelity with which he depicts everything connected with the sea and nautical life. Quitting his first profession, he determined to devote himself exclusively to art, and availed himself of the first opening which offered to gratify his desire—an engagement to paint the scenery for a sailors' theatre (the old Royalty) in Wellclose Square. It was hard work, but useful

study, and he thus acquired both facility of execution and knowledge of effect. The style of De Loutherbourg, the great scene-painter of the day, seems to have arrested his attention; and he certainly appears to have quickly reached, and soon to have excelled the model he set before him.

After a time he obtained an appointment at Drury Lane Theatre, where he had better materials to work upon, and a larger scope for his talent. He astonished the visitors by the unrivalled scenes of beauty presented to them in the moving panoramas he prepared for several years for the Christmas pieces. The most striking of these were the dioramas of 'The Needles, and the Launch and Wreck of a Vessel,' which included views of Portsmouth and Spithead; the scenery of Windsor, beginning with the castle and terminating with Virginia Water; and a third of 'Napoleon crossing the Alps.' Much of the improvement effected in scene-painting, and the artistic excellence to which it has attained, is to be attributed to the taste for beauty in such works which the scenery painted by Stanfield first created in the public mind. This was his profession for several years—but he was meanwhile painting small marine views for private friends, by which he soon acquired fame as a painter of coast scenery unsurpassed by any of his compeers.

His first efforts for the public in this style were exhibited at the British Institution in 1823, and also at the Society of British Artists, of which he became a member on its foundation in that year, and remained in connection with it for several years afterwards. He began to exhibit at the Royal Academy in 1827; and having made a tour on the Continent in 1830, many of his subsequent works represented the scenes he had visited, and showed how observantly he had studied all he had seen there. In 1832 he was elected an Associate of the Royal Academy, having previously resigned his connection with the Society of British Artists. In the same year he received two

commissions from the sailor king, William IV.—the one 'The Opening of New London Bridge,' exhibited at the Academy, the other a picture of 'Portsmouth Harbour,' sent to the British Institution. Meanwhile he abandoned scene-painting; but he has of late years proved his unchanged skill by painting two scenes for the play of "Not so Bad as we Seem," performed for the benefit of the Guild of Literature and Art, and some others for the private theatre of Charles Dickens.

In 1835 he became a Royal Academician, and has ever since been a constant exhibitor at the Academy, his contributions consisting of spirited views of the sea and coast of England, Venice, Naples, the Mediterranean, Normandy, Holland, &c. Sometimes he changed his style, as in 'Salvator Rosa's Study,' a wild rocky composition painted in 1849, and 'Macbeth and the Weird Sisters,' a large picture of dreary moor and mountain, in 1850. While most of his pictures are vivid topographical views, there are among them many works of imagination, displaying deep feeling and poetry. Of such works the following may be cited as examples:—'The Abandoned' (1856), 'The Wreck of a Dutch East Indiaman' (1844), 'The Victory bearing the Body of Nelson, towed into Gibraltar' (1854), 'The wrecked Spanish Armada' (1857), 'French Troops Fording the Magra in 1796,' painted in 1847 for the late Earl of Ellesmere; and 'Tilbury Fort, Wind against Tide' (1849), painted for Mr. R. Stephenson, M.P., and engraved for the Art Union of London.

Clarkson Stanfield is a thorough master of the technical part of his art, and of pictorial effect. If there be any fault to find with his compositions, it is that there is a tendency to *study* these, which seem sometimes to tell too forcibly; and that the gradations of atmosphere which distinguished the best works of Turner are not reached by him. Although a marine painter, at home on the sea, he draws views of the cities on the shore, or of the noble buildings and ruins of Venice or Italy with

exquisite truth and correctness. Besides his numerous miscellaneous works, he has painted a series of ten Italian pictures to fit into panels of large size in the banqueting hall at Bowood for the Marquis of Lansdowne; a series of Venetian views for the Duke of Sutherland's seat at Trentham; and the 'Battle of Trafalgar' for the United Service Club. In "Heath's Annual," he published a series of sketches of 'Coast Scenery;' and in 1838, in folio, a collection of lithographic copies of his drawings of the Moselle, Rhine, Meuse, &c. The Vernon Gallery contains four of his works—'The Lake of Como' (1826), the sketch for the large picture of the 'Battle of Trafalgar,' 'The Canal at Venice' (1836), and 'The Entrance to the Zuyder Zee' (1844). In the Sheepshanks Collection there are three others—'A Market Boat on the Scheldt' (1826), 'Near Cologne' (1829), and 'Boulogne Sands' (1838), all fair examples of his style. In 1858 the Royal Scottish Academy granted him their diploma, and, in company with David Roberts, he was entertained by the corporation of Edinburgh on the occasion.

Sir WILLIAM ALLAN, R.A., was born at Edinburgh in 1782, and was educated at the High School there, under William Nichol, the companion of the poet Burns. He was intended for a coach-painter; but early evincing a love for art, and employing all his leisure hours in drawing, he determined to qualify himself for an artist. He therefore began to study at the Trustees' Academy, entering it on the day when Graham commenced his duties as master, and at the time when David Wilkie, John Burnet, and Alexander Fraser were also students there. The friendship between these young artists was an enduring one, and in the case of Wilkie ceased only with his life. After completing his studies under Graham, William Allan removed to London at the time when Opie was in the zenith of his fame. In 1805 he exhibited, in the style of that artist, a picture of 'A Gipsy Boy and Ass,' but he

did not meet with employment in the metropolis, and resolved to try his fortune elsewhere.

Russia was the country to which he turned both for new materials for his pencil, and for an opening in his career as an artist. In 1805 he set sail for Riga on his way to St. Petersburg. The ship narrowly escaped destruction, and put into Memel in Prussia little better than a wreck. Finding himself suddenly thwarted in his plans, he commenced painting a portrait of the Danish consul at that place, to whom he had been introduced by the captain of the vessel; and with similar employment in other quarters replenished his purse and pursued his course to St. Petersburg. At this time stirring events were agitating the countries through which he passed, and his journey was attended by many perilous and romantic incidents. Through the introduction of Sir Alexander Crichton, the Court physician, he was employed by many noble families in St. Petersburg, and was thus enabled to pursue his labours with success and advantage. As soon as he had attained a knowledge of the Russian language he travelled into the interior, remained for several years in the Ukraine, and made excursions into Turkey and Tartary, to the shores of the Black Sea, the Sea of Azoff, and the banks of the Kuban. In these journeys he visited the huts and tents of Cossacks, Circassians, Turks, and Tartars; studied their history, character, and costumes, and collected a variety of specimens of their arms and implements. His stay abroad was prolonged in consequence of the memorable events which were then taking place, for Napoleon had thrown the country into confusion and alarm: the invasion of Russia had already commenced, and Allan became thus an eye-witness of many of the heart-rending scenes connected with the history of the period.

It was not till 1814 that he returned to Scotland. He then began to make use of his past career to embody some of the romantic scenes and events he had witnessed

in his travels, and in 1815 exhibited at the Royal Academy his picture of 'The Circassian Captives,' which was so remarkable for masterly arrangement and originality in matter and character that it attracted general attention. This was followed by 'Tartar Banditti,' 'Haslan Gheray crossing the Kuban,' 'A Jewish Wedding in Poland,' 'Prisoners conveyed to Siberia by Cossacks,' &c. These, with many others, he afterwards exhibited in Edinburgh, together with his collection of arms and costumes. Although his works were popular, he received so little encouragement that he became disheartened, as he was gradually absorbing all the profits arising from his continental labours. In this season of difficulty and disappointment, Sir Walter Scott, John Wilson, J. G. Lockhart, and several other of Allan's friends, proposed that a hundred gentlemen should each subscribe ten guineas to purchase his picture of 'The Circassian Captives,' and determine by lot whose it should be. It thus became the property of the Earl of Wemyss, and is now in his Lordship's collection. About the same period the Grand Duke Nicholas (the late Czar of Russia) bought several of the pictures above mentioned; and Allan's works slowly made their way and found purchasers.

He now abandoned his foreign subjects, and betook himself to Scottish scenes. His picture of 'The death of Archbishop Sharp,' was purchased by Mr. Lockhart, M.P.; 'The Press Gang,' by Mr. Horrocks of Tillyheeran; 'Knox admonishing Mary Queen of Scots,' by Mr. Trotter of Ballandean; and 'The Ettrick Shepherd's Birthday,' by Mr. Gott of Leeds. In 1824 he exhibited 'The Abdication of Mary Queen of Scots,' and in 1825 'The Regent Murray shot by Bothwellhaugh.' This picture was purchased for 800 guineas by the Duke of Bedford, and procured for the painter his election as an Associate of the Royal Academy. The titles of these works show that Allan made historical painting almost his exclusive study; and in them all he displayed much skill and refine-

ment, and paid great attention to correctness of character and costume. Some of his portrait pieces were treated very happily: 'Scott in his Study Reading,' and 'Scott Writing,' were specimens of a style of portrait-painting worthy of imitation.

His prosperous career was checked by a severe malady in the eyes, which threatened to produce total blindness, and not only compelled him to cease from all professional labours, but caused him acute suffering for many years. By medical advice he went to Italy, spent a winter at Rome, and from Naples made a journey to Constantinople; and after travelling through Asia Minor and Greece, he returned to Edinburgh in 1830 restored to health. A picture of 'The Slave Market at Constantinople,' painted after his return, was quickly sold; and others of 'Byron in the Fisherman's Hut after swimming the Hellespont,' and whole-length cabinet pictures of 'Scott' and 'Burns,' were purchased by Mr. Robert Nasmyth, and 'The Orphan Daughter of Sir W. Scott,' by Queen Adelaide. His love of travelling again prompted him, in 1834, to undertake a voyage to Spain. He proceeded to Cadiz and Gibraltar, travelled through West Barbary and the greater part of Andalusia, and was only deterred from proceeding to Madrid by urgent intelligence from home. The chief pictures he painted after his return were 'The Moorish Love Letter,' 'The Murder of Rizzio,' 'The Battle of Prestonpans,' 'An incident in the life of Robert Bruce,' 'Whittington and his Cat,' 'Polish Exiles on the road to Siberia,' 'Prince Charles Edward in Adversity,' 'The Stolen Child Recovered,' 'Sir W. Scott and his Youngest Daughter,' 'Nelson boarding the San Nicolas,' and 'An Incident in the Life of Napoleon.' A single specimen of his works, 'Arabs dividing Spoil,' is in the Vernon Collection.

He became a Royal Academician in 1835; and on the death of Mr. Watson, the original President of the Royal Scottish Academy, in 1838, he was elected as his successor.

In 1841, on the death of Wilkie, he was appointed Her Majesty's Limner for Scotland, and received the honour of knighthood the following year. He had long proposed to paint a picture of the battle of Waterloo; and during several tours in France and Belgium he made sketches of the field of action, and collected other materials for the subject. In 1843 he exhibited this picture at the Academy, representing 'The Battle from the French side,' Napoleon and his staff occupying the foreground. The Duke of Wellington purchased this work, and gratified the artist by expressing his satisfaction at the truthfulness of it:—"Good—very good—not too much smoke," was the brief comment by the great Duke when he first saw it. Allan was thus encouraged to commence another great picture of the same battle from the British side, and exhibited it in Westminster Hall in the competition for decorating the Houses of Parliament, in 1846. It did not, however, meet with the award of one of the prizes offered by the Royal Commission on the Fine Arts. In 1844 he again visited Russia, and painted for the Czar a picture of 'Peter the Great teaching his Subjects the Art of Shipbuilding,' which was exhibited at the Academy in 1845, and is now in the Winter Palace at St. Petersburg. His last great work was 'The Battle of Bannockburn.' It was fast approaching completion when death closed his labours. He worked at it with as much diligence as the precarious state of his health for many months would permit, and had his bed removed into his painting-room that he might sleep near his work. When the pencil fell at length from his hand, he was too far gone in illness to be removed; and he died in his painting-room at Edinburgh in front of his unfinished work, on the 23rd of February, 1850, in his 69th year.

For nearly eighteen years he was the master of the Trustees' Academy at Edinburgh, where he and Wilkie were pupils together, and where he afterwards communicated much of his own enthusiasm in art to the young

students. He is justly regarded as one of the first artists of Scotland, both as the President of its Academy, and as a historical painter. He was an honorary member of the Academy of St. Luke at Rome, and of those of New York and Philadelphia. His singularly unassuming manners and amiable disposition endeared him to his brother artists and a large circle of friends in all ranks of society. Sir Walter Scott used fondly to call him "Will Allan," and their long friendship terminated only when the painter stood by the bedside of the dying poet.

THOMAS UWINS, R.A., was born at Pentonville on the 25th of February, 1782. He was at first intended for an engraver, and was apprenticed to a member of that profession named Smith; whose service, however, he left in 1798 to become a student at the Royal Academy, his ambition being to become a painter. At the beginning of his career he found employment in copying pictures for engraving, and in designing book illustrations, taking, in the latter, Stothard for his model, yet preserving an originality of style and treatment. Hitherto he had only practised in water-colours, and in 1811 he was elected a member of the (old) Water-Colour Society, and subsequently became its Secretary. In 1814 his health failed him, and compelled him to retire to the south of France. There he made a number of sketches, which he afterwards worked into pictures of considerable merit. He had unfortunately become security for a friend — the Collector for the Society of Arts — who became a defaulter, and thus Uwins was burdened with pecuniary liabilities, which he laboured assiduously for a long time to discharge. In so doing he seriously injured his sight, and he was no longer able to execute the delicate designs in water-colours which he had hitherto finished so elaborately for the engravers.

On returning from abroad, he spent two years in Edinburgh, where he began a series of portraits for book

illustrations, and thus qualified himself to practise as a portrait painter. In 1826 he fulfilled a long-cherished wish of visiting Italy, and went to Geneva, Florence, Rome, and Naples. During a prolonged stay he studied the everyday life of the Italian and Neapolitan peasantry, and made them furnish him with materials for a large number of paintings, in which their picturesque costumes, their happy sports, and their sunny clime gave a glow of warmth and joyousness which rendered them very attractive. He did not return to England till 1831. His first Italian picture was 'The Tarantella;' the next, 'The Saint Manufactory,' exhibited in 1832, obtained for him his election as an Associate at the Royal Academy in the following year. At a later period he painted subjects from the works of Sterne, Shakspeare, and the classic authors.

In 1838 he became a Royal Academician, and in 1842 was appointed Keeper of Her Majesty's pictures. He was one of the artists employed to execute frescoes for the summer-house at Buckingham Palace, and painted 'Cupid and Psyche' for his late Royal Highness the Prince Consort. Some other poetical and historical works followed, as 'Psyche with the Casket of Beauty,' 'The Reproof,' 'St. John the Baptist proclaiming the Messiah,' 'Judas,' &c. All his pictures are characterised by graceful composition and delicate execution, the subject being carefully studied and conscientiously carried out in a style at once simple, pure, and unaffected. In 1844 he was appointed Librarian to the Royal Academy, and in 1847 Keeper of the National Gallery, both of which offices he resigned in 1855 when his health seriously failed. Until that time he resided at Kensington, but then removed to Staines, where, although very feeble, he afterwards continued to sketch in the surrounding neighbourhood up to three or four days preceding his death. To the last he was surrounded by a host of affectionate friends, who loved his kindly spirit and admired his cultivated mind. His long

residence in Italy, and his passion for reading, no doubt contributed to render him a pleasant and instructive companion.

He died on the 25th of August, 1857, and was buried in the church of Staines on the 2nd of September, followed to the grave by twelve members of the Royal Academy. Uwins seemed to think the Academy all but infallible, and was always suggesting plans by which its good influences for art and its professors could be extended. At various meetings of the Council during the last few years of his life, he proposed that the allowance to travelling students should be increased; that some alteration should be made in the mode of inscribing the names of candidates for the rank of Associates; that lectures should be given to the students by non-members; that meetings of the Academicians should be held at intervals for social intercourse; and that some improvements should be made in the Life School: in all these things evincing his anxiety to enlarge the influence of the institution he loved so well.

Two very pleasing specimens of his works are in the Vernon Gallery—'Le Chapeau de Brigand' (1843), and 'The Claret Vintage in the South of France' (1848). Four other paintings (besides some small water-colour drawings) are in the Sheepshanks Collection—'A Neapolitan Mother teaching her Child the Tarantella,' 'The favourite Shepherd,' 'Suspicion,' and 'A Neapolitan Boy decorating the Head of his Inamorata.' In 1858 was published "Recollections of Thomas Uwins, R.A., by Mrs. Uwins," in two volumes, which contained a full account of his early life and of his associates, and portions of his correspondence with his brothers, Sir Thomas Lawrence, Sir C. L. Eastlake, and others, during his long residence in Italy.

FREDERICK RICHARD LEE, R.A., was born at Barnstaple, Devon, in 1799, and when very young entered the army and served in the campaign in the Netherlands. Ill

health soon compelled him to abandon a military life, and early in life he determined to become a landscape painter. He was admitted as a student at the Royal Academy in 1818, and his love of art and his true enjoyment of nature enabled him to make rapid progress in his studies. He first began to attract attention as an exhibitor at the British Institution, and subsequently (1824) at the Royal Academy. From the first he has chosen the kind of scenery which had most attraction in his own eyes, for his pencil to work upon; and he has made views of rivers and lochs, anglers' nooks, and the shady lanes and avenues of his own country his especial study. Sometimes he has varied this course, depicting the open moors, extensive mountain scenery, and sea-views; but these, although displaying many artistic qualities, have not an equal charm with those subjects which he has made peculiarly his own. Some pictures of dead game, fish, &c., painted by him for the late Mr. Wells, show that he has great variety of power if he chooses to exercise it.

Latterly he has sometimes painted in conjunction with T. S. Cooper, and the combination of the scenery by the one, with the vivid representations of animal life by the other, is very effective. It is not necessary to give a list of his numerous pictures, for the titles of a few of them will indicate their character. 'The Ford,' 'The Watering Place,' 'The Fisherman's Haunt,' 'The Broken Bridge,' &c., represent one class. 'A Devonshire Lane,' 'A Village Green,' 'A Harvest Field,' are among his homely scenes; while the avenues of Penshurst, Northwick, and Sherbrooke afforded materials for others. His own native county and Cornwall, the valley of the Wharfe in Yorkshire, and North Wales are the sources from whence he derives his materials, and which he renders true to nature with a masterly hand, and always with a refreshing feeling to the eye of the beholder.

He was elected an Associate in 1834, and a Royal Academician in 1838. He has been a constant contri-

butor to the exhibitions for many years. His views of the Bay of Biscay (1857), and Gibraltar (1861) were his first foreign views, and were remarkable for originality of treatment. For a long time past he has resided at his native place, Barnstaple, the neighbourhood of which possesses many of the varied beauties which it evidently affords him such true pleasure to transfer to his canvas. Two of his pictures are in the Vernon Gallery—'The Cover Side,' painted in 1839, in which a group of dogs and game is sketched in by Sir E. Landseer; and 'Sunrise on the Sea Coast' (1834). Three others are in the Sheepshanks Collection, viz., 'Near Redleaf,' 'Gathering Sea-weed,' and 'A Distant View of Windsor.'

DANIEL MACLISE, R.A., was born on the 25th January, 1811, at Cork. His father was a native of Scotland, and went to Ireland as an ensign in the Elgin Fencibles in 1798. While quartered in Cork, he married a member of the Clear family, eminent merchants in that city. He afterwards retired from the army, took up his abode at Cork, and established himself in business, but was unfortunately unsuccessful. His son, Daniel, showed a great taste for drawing at a very early age, but was placed in Newenham's banking-house in Cork, which, however, he left when in his sixteenth year, that he might become an artist. So successful was he in his early efforts, that he managed to maintain himself by the sale of his sketches and by taking likenesses, his first sitters being the officers of the 14th Light Dragoons. He became a student at the Cork Society of Arts, studied anatomy practically under an eminent surgeon, Dr. Woodroffe, and made a sketching tour through the Wicklow mountains, acquainting himself with the legends, songs, and characteristics of the wild peasantry of the district. In 1828 he came to London, and commenced studying with wonderful zeal, intelligence, and ardour at the Royal Academy, winning the medal for the antique in his first year; the medal

for the best copy of a painting by Guido, the next; and finally, in 1831, the gold medal for his historical composition of the 'Choice of Hercules.' Not caring to avail himself of the privilege of travelling abroad, which this last honour carried with it, he determined to remain in England, having in the preceding year visited Paris for the purpose of studying at the Louvre and the Luxembourg. During this period he was employed in making sketches for book illustrations, and a series of caricature portraits published in "Fraser's Magazine."

In 1832 he returned to his native city, and exhibited his first picture at the Royal Academy, 'Puck disenchanting Bottom.' The next year he exhibited there, 'Allhallow Eve,' and 'A Love Adventure of Francis I.;' and at the British Institution, 'Mokanna unveiling her features to Zelica.' These were followed by 'The Installation of Captain Rock' (the leader of Irish Ribbonmen), and 'The Chivalrous Vow of the Ladies and the Peacock.' This last picture confirmed his reputation as a most original and talented artist, and led to his election as an Associate in 1835. The next year he exhibited 'Macbeth and the Witches;' in 1837, 'Lady Sykes;' in 1838, 'Salvator Rosa painting his Friend Masaniello,' 'Olivia and Sophia fitting out Moses for the Fair;' in 1839, 'Robin Hood and Richard Cœur de Lion,' and 'Gil Blas dresses *en Cavalier*;' in 1840, 'The Banquet Scene in Macbeth.' In this year he became a Royal Academician, and has ever since continued to pursue his profession with great zeal and distinction. Most of his works are of large size, crowded with figures, and elaborately finished in all the accessories and details. He is a gorgeous colourist, and is proud of showing, by his bold and accurate drawing, his perfect mastery over the anatomy of the human figure. Both the choice of his subjects and the mode of treating them indicate his originality and independence of thought, and his power to strike out a path for himself, without reference to the examples of his

predecessors. His imagination is fertile and prolific, but is controlled by judgment, and directed by a well-ordered and cultivated mind.

A long catalogue of pictures would be formed, and of a very varied character, if all his works were named. In addition to those already mentioned, there are 'Merry Christmas in the Baron's Hall,' a 'Scene from Twelfth Night,' 'Sleeping Beauty,' 'Hunting the Slipper,' 'Bohemian Gipsies,' 'The Play Scene in Hamlet,' 'The Origin of the Harp,' 'Sabrina releases the Lady from the Enchanted Chair,' a scene from "Comus," which he repeated in fresco for the summer-house at Buckingham Palace, and a scene from 'Undine,' painted for Her Majesty; 'Ordeal by Touch,' 'Noah's Sacrifice,' engraved for the Art-Union of Glasgow; 'Chivalry of the Reign of Henry VIII.,' 'The Gross of Green Spectacles,' from the "Vicar of Wakefield;" 'Caxton's Printing Office,' 'Alfred in the Danish Tent,' a scene from "As You Like It," and 'Peter the Great working as a Shipwright at Deptford,' &c.

For some years past Maclise has been engaged upon the frescoes for the new Houses of Parliament. The 'Spirit of Justice,' and the 'Spirit of Chivalry' were painted for the House of Lords in 1850. In the Royal Gallery are 'Alfred in the Danish Camp,' the 'Marriage of Strongbow to the Princess Eva,' repeated with alterations from the large picture exhibited at the Royal Academy; and he has recently completed a large representation (46 feet long) of the 'Meeting of Wellington and Blucher after the Battle of Waterloo.' His design for this picture was so greatly admired by his brother artists, that they presented him with a handsome gold porte-crayon as a mark of their admiration of it; and it is in all respects a noble work of art. The painful effects of decay which have appeared on so many of the frescoes in the Palace at Westminster led him carefully to study the mode of working in this material, in the hope of averting their ultimate destruction; and in 1859 he went to

Berlin, to make himself acquainted with the practice of stereo-chrome, or the water-glass method in use there;[1] and his master-piece is worked in this manner. In his large fresco pictures there sometimes appear to be a deficiency of the perspective of space, and a certain hardness of colour, which approach the mannerism of the modern German School. It is said that he uses no models, and designs his figures from his rich fancy alone. He studies costume almost with antiquarian nicety, and gives to his pictures so much of gorgeous colour, life and energy, character and interest, that he has justly obtained, despite of what blemishes there may be in his works, a very high reputation as a historical painter. He has also painted portraits, including those of Charles Dickens, John Forster, Wm. Macready, and Sir E. Bulwer Lytton. He is likewise celebrated for the beauty of his designs for book illustrations and for art manufactures. Among these may be specially mentioned the drawings for Bulwer's "Pilgrims of the Rhine" (1834); Moore's "Melodies," the Seven Ages (intended for a porcelain card-tray) for the Art-Union of London, and a series of forty-two sketches, illustrating the story of the Norman conquest; also the design for the 'Turner' medal, for which the Royal Academy awarded him one hundred guineas, and that for the International Exhibition of 1862. He has received his diploma as a Foreign Member of the Royal Academy of the Arts at Stockholm, and is known also as the writer of some admirable sonnets. Two very good specimens of his talents as a painter are in the Vernon Gallery—'The Play Scene in Hamlet' (1842) and 'Malvolio and the Countess' (1840).

WILLIAM FREDERICK WITHERINGTON, R.A., was born in an old Elizabethan house (since taken down) in Goswell

[1] A compound of silica (or silicic acid) and potash, invented by Dr. Johan Fuchs, of Munich, and successfully employed by Kaulbach, of Berlin. The late Prince Consort was the first to make this process known in England by the translation he published in "The Journal of the Society of Arts," of Fuchs' testatamentary pamphlet on the subject.

Street, London, on the 26th May 1785. In his school days he evinced a passion for copying prints and drawings, and made many attempts at original composition, but his father thought it desirable to place him in business. At this he continued until he met with a student of the Royal Academy, who lent him some studies and models to copy from; and he eventually became a student there in 1805. He was most assiduous in study; but not until he had made considerable progress did he abandon other pursuits, or finally resolve to become a painter. In 1810–11 he began to exhibit at the British Institution, where he contributed a view of 'Tintern Abbey;' and next at the Royal Academy, where he has exhibited during his long career more than a hundred works. He was elected an Associate in 1830, up to which period he had continued to paint landscapes and figure subjects, varying his country scenes with such pictures as 'Lavinia,' 'The Soldier's Wife,' 'Sancho Panza and Don Quixote,' 'John Gilpin,' &c.; but his health failed about this time, and he was compelled to reside several months in the year in the country, thus abandoning his studio for one in the open air; hence simple landscapes in Kent were his only contributions to the Exhibition for the next few years.

In 1840 he was elected a Royal Academician; and with renewed strength and energy he continued to pursue his profession, painting views in Devon, the lakes, Wales, &c. His landscapes are all thoroughly English—rivers, lakes, ferries, hop gardens, hay fields, roadside inns, &c. These he has diversified by groups of figures (sometimes of large size), telling some story of rustic life, or giving human interest to the scenes he depicts. His love of nature and his unaffected style have rendered his pictures popular, as much by the appeal they make to the sympathies of every kindred spirit to his own, as by their artistic excellence. He is a veteran in his art; but still contributes to the yearly attractions of the Exhibitions, and is in full possession of his energies, having lost none

of his zest for the simple beauties of the scenery of his native country, which he has so pleasantly familiarized to us. The titles of his pictures sufficiently indicate their character: here are some of them,—'Making Hay,' 'Passing the Lock,' 'A Lift on the Road,' 'The Angler,' 'The Lucky Escape,' 'The Dancing Bear,' 'Shepherd Boys,' 'A Forest Scene,' 'The Reaper's Repast,' &c. There are two specimens of his works in the Vernon Gallery—'The Hop Garland' and 'The Stepping Stones;' and one in the Sheepshanks collection—'The Hop-garden.'

SOLOMON ALEXANDER HART, R.A., was born at Plymouth in 1806. At the age of fourteen he came to London, to be placed as a pupil with Mr. Warren, to study line engraving; but after two or three years so spent, he turned his attention to painting, and in 1823 entered upon the study of that art in the Royal Academy. At first he practised in miniature; but in 1828 he exhibited a painting in oils at the British Institution, which was favourably received, and from that time he devoted himself chiefly to historical and genre compositions. In 1830 he exhibited 'The Elevation of the Law,' a ceremony in the Jewish worship (of which, as one of the ancient people, he is himself a follower), purchased by Mr. Vernon from the Gallery of the Society of British Artists. In 1835 Mr. Hart was elected an Associate of the Royal Academy, and R.A. in 1840. He has displayed great variety in the selection of his subjects. Several of those relating to Jewish history and worship are especially interesting—'The Festival of the Law' (1850), 'Solomon pondering the Flight of Time' (1853), 'Hannah and Eli,' 'A Scene in a Polish Synagogue,' &c. He has also painted several scenes from history with great effect, as 'The Captivity of the Tyrant of Padua,' 'The Parting of Sir Thomas More and his Daughter,' 'Arnolfo di Lapo,' 'The Three Inventors of Printing,'

'Benvenuto Cellini,' 'Galileo,' 'Queen Elizabeth of Hungary distributing Alms to the Poor,' 'Archbishop Langton and the Barons at Old St. Paul's in 1214,' 'Lady Jane Grey,' &c. Some purely poetical pieces have at intervals been mingled with these productions; and he has also painted some large portraits for public buildings—H.R.H. the Duke of Sussex and Sir A. Rothschild for the Jews' Hospital, Sir Moses Montefiore for another Jewish institution, Alderman Salomons for Guildhall, Dr. Adler, the Chief Rabbi, &c. His colouring is rich and deep, and sometimes grave and sombre. He possesses considerable technical knowledge of his art, carefully studies correctness of costume, and executes with nicety and precision all the details, while regarding the general effect of the whole, and rendering the appropriate expression of his subject.

In 1854 Mr. Hart was appointed to succeed C. R. Leslie, as Professor of Painting at the Royal Academy. His lectures show his acquaintance with the principles of art; and he wisely inculcates the necessity of study and intellectual culture, a clear understanding of the theory of painting, as well as of its first fundamental principles, and the exercise of self-help, discrimination, and judgment on the part of the student in the choice and arrangement of his subjects, as essentials to a successful pursuit of the art of painting.

JOHN JAMES CHALON, R.A., the younger brother of A. E. Chalon, R.A., was born in 1780, became a student at the Royal Academy in 1796, and during a long life painted a multitude of fancy pictures, mostly in water-colours. In 1820 he published a series of sketches of Parisian manners, which were humorous without being caricatures, and were both picturesque and amusing. In 1827 he became an Associate, and in 1841 a Royal Academician. The subjects of his pictures were frequently views of the mountains and lakes of Switzerland, the land

of his parents, often very slightly touched, but with all the details carefully drawn. His works were never very popular (a character which he seems rather to have spurned than sought), probably because of the heavy hard and opaque appearance of his colouring, and a want of distant atmospheric effect in his landscapes. Many of these, however, were full of depth of tone, vigour, and character, indicating his earnest aspirations after excellence and his real love of nature. C. R. Leslie, R.A., wrote of him, "Few painters had so great a range of subjects. In his figures, his animals, his landscapes, and his marine pictures, we recognise the hand of a master, and a mind that fully comprehended what it placed before it. His theme is sometimes from history or poetry, more often of the *genre* class; but, as is generally the case with original men, he is best when his subject is immediately from nature."

For more than forty years he was a constant attendant at the meetings of the Sketching Club, where he made something like a thousand extempore sketches, displaying his ready and fertile mind, and his power of rapidly depicting what he thus quickly conceived, as no announcement of the subject to be drawn was given till the evening when the members assembled. He was a kind and amiable man, possessing many warmly-attached friends, who honoured his gentle manly feelings, and admired his humour and wit, and his talents as an artist. He died at an advanced age, on the 14th November, 1854, and was buried at Highgate Cemetery, where his brother also was interred. In the following year, a collection of 120 paintings and sketches by him (with some works by his brother) was made at the Society of Arts. Among the more important specimens were, 'The Embarkation,' 'Ruins of a Fountain,' 'Town and Beach at Hastings,' 'Macbeth and Banquo meeting the Witches,' 'View from Richmond Hill,' &c. After his death, his brother proposed to bequeath some of his drawings, together with

some of his own sketches, to the nation, on the condition that a suitable apartment should be prepared for them. The offer was, however, declined by the Government, on the ground that mere sketches were not suitable for public exhibition.

DAVID ROBERTS, R.A., was born at Stockbridge, Edinburgh, on the 24th October, 1796. In his 14th year he was apprenticed to Gavin Beugo, in order that he might become a decorative painter; but his artistic taste,—inspired by his mother's descriptions of the architectural beauties of her native city, St. Andrew's,—led him to study a more refined and elevated use of colours on every available opportunity. After his seven years' apprenticeship was completed, he began to paint scenes for the theatres at Edinburgh and Glasgow; and in 1822 he came to London, having been offered by Elliston an engagement, as a scene-painter at Drury Lane Theatre, where Clarkson Stanfield was similarly employed. He often worked in conjunction with that artist; and the two combined to elevate the character of such performances, and to render them what they had never been before, except in the hands of De Loutherbourg, real works of art. In 1824, David Roberts exhibited his first picture at the British Institution; and in 1826 he sent to the Royal Academy a view of a Roman Cathedral. Year by year subsequently he visited the Continent, sketching all the remarkable buildings he saw. By the advice of Wilkie, in 1832, he visited Spain; and his pictures from scenes in that country quickly established his reputation, for he was the first artist who opened to the view of the people of England the remarkable edifices with which that land is filled. A volume of lithographic copies of his Spanish sketches promoted the same object; and the Landscape Annuals, from 1835 to 1838, were illustrated by his views in Spain and Morocco.

In the beginning of his career he joined the Society of

British Artists, and was the Vice-president of that Society; but he resigned his connexion with it,—paying £100 as a fine, and £100 as his share of the liabilities,—in order to become eligible for admission to the Royal Academy. He was elected an Associate in 1838, and R.A. in 1841. A visit to Syria and Egypt, commenced in August 1838, formed an important era in his career as an artist. In that tour he made a large and judicious series of sketches, as accurate as they were beautiful, of all the scenes and objects of interest, both to the Biblical student and to the lover of art. Fac-similes of these admirable productions were made on stone by Louis Haghe for that splendid work, published in 1842, in four vols. folio, entitled "The Holy Land, Syria, Idumea, Egypt, and Nubia," of which a reduced copy was also issued a few years since. The work is of rare excellence and value; and Mr. Alderman Moon gave Roberts £3,000 for the copyright of his drawings. For several years afterwards, these sketches furnished the materials for the paintings he exhibited. One very fine work of this class was the large picture of 'The Destruction of Jerusalem,' exhibited in 1849, of which a large chromo-lithograph was afterwards published.

Another class of works, which the peculiar talent of the artist has made especially his own, is the representation of the old cathedrals of France, Italy, and Belgium, during the celebration of Roman Catholic ceremonials, in which he combines, with all the exquisite architectural details, the vivid contrasts of colour and effect produced by the gorgeous ornaments and decorations used in the service, and the figures of the worshippers. His eastern scenes are also enriched by characteristic groups of figures, which give life and reality to them. The noble remains of ancient buildings in Rome, Venice, and other continental cities, have found no more faithful copyist than Roberts, who seems to reverence them in their decay, and to be imbued with all the solemn feelings which their grandeur, even as ruins, is calculated to inspire.

The dry stones of architecture have expression in them, which is communicated to the beholder, when they are depicted by one who feels the sentiment they inspire. Roberts selects the finest examples of architecture in Europe for his subjects; and while drawing them with characteristic truth, he throws over his pictures a rich and brilliant colour, which is heightened by the introduction of numerous figures in varied costumes. He appears to paint with great rapidity and precision, on a thin transparent ground. He carefully disposes light and shade, and all the contrasts of colour which can give effect to the whole—while to these technical excellences and fidelity of representation, he adds great artistic taste and deep poetic feeling.

His works have from the first found ready patrons in Lord Northwick, the Duke of Bedford, the Marquis of Lansdowne, Sir Robert Peel, and other eminent collectors. A large work—'Rome'—in 1855, depicted the ruins of the great city in the setting sun with solemn effect—while, as a contrast, 'A Fête Day at St. Peter's' (1861), showed his mode of dealing with interiors of cathedrals under their brightest aspect to great advantage. Another bright picture was that painted by command of Her Majesty, exhibited in 1853, a representation of 'The Inauguration of the Great Exhibition of Industry of All Nations by the Queen in 1851.' Two fine works by him are in the Vernon Gallery—'The Interior of the Cathedral of Burgos,' and 'The Chancel of Antwerp Cathedral;' and three others are in the Sheepshanks collection, viz., 'The Crypt of Roslyn Chapel;' 'Old Buildings on the Darro, Granada;' and 'The Gate of Cairo.' He is a member of the Royal Scottish Academy, and received in 1858 the freedom of the city of Edinburgh, at an entertainment given to him by the corporation.

Sir WILLIAM CHARLES ROSS, R.A., was born in London, on the 3rd of June, 1794, of artist parents, his father

having been a miniature-painter and drawing-master, and his mother (a sister of Anker Smith, the Associate Engraver,) being also a clever artist. He seems thus to have been born for an artist's life; and certainly at a very early age a taste for it was awakened in his mind. Historical painting was his first study; and in 1807 the Society of Arts rewarded his efforts by a small silver palette for a chalk drawing made by him from Smith's engraving of 'The Death of Wat Tyler.' The next year he obtained from the same society the silver medal and £20 for an original drawing of 'The Judgment of Solomon;' and in 1809 the great silver palette for a miniature of 'Venus and Cupid.' The following year he gained the silver medal and £20 for his drawing of 'Samuel presented to Eli;' and in 1811 the silver medal for an original drawing of 'The Triumph of Germanicus,' and the gold medal for a miniature of the Duke of Norfolk. Subsequently, in 1817, he again obtained the gold medal for an oil-painting of 'The Judgment of Brutus,' besides the silver medal for a drawing from the life, at the Royal Academy, where he became a student in 1808. There his talents attracted the notice of West, Fuseli, and Flaxman, who afterwards became his staunch friends.

Although signally successful in his early attempts at historical painting, he deemed it advisable to abandon it (since it could only be pursued successfully by men of eminent abilities) for the more lucrative practice of miniature portrait painting. In this he attained to great excellence and renown, and secured the largest share of aristocratic and Court patronage of any modern professor of the art. He was the means of elevating the character of miniature painting; for the exquisite grace and delicacy of his works were never attained by any of his predecessors. He acknowledged that he had derived much benefit from the instruction of Mr. Andrew Robertson, the miniature-painter; but the merit of his works is due chiefly to his

own genius and his studious efforts to attain increased power, striving in every year to gain some fresh point of excellence in colour or effect. The warm transparent hues of his representations of flesh approach nearly to vitality; his single figures are remarkable for their grace, and the groups he designed, for their pictorial and effective arrangement. His drawing was admirable, his execution careful, and he generally produced a good, though refined, likeness. His colouring was pure and delicate, and his carnation tints unequalled among miniature-painters.

In his long career he painted more than 2,200 miniatures of the most distinguished scions of nobility, and the most aristocratic beauties of his time, occupying a relative position to Lawrence in his own branch of art. He has painted most of the members of the English Royal Family and their connexions abroad, and many of the Royal Families of France and Belgium. In his early years he exhibited several large oil paintings based on the drawings to which prizes had been awarded to him, and also another, of 'Christ casting out Devils.' Later in life, he again essayed to try his strength in the same style; and in 1843 he sent anonymously to the cartoon exhibition, in Westminster Hall, one of 'The Angel Raphael Discoursing with Adam,' to which one of the additional £100 premiums was awarded. This was a remarkable work,—10 feet 8 inches square,—when considered as the production of a painter of the most delicate miniatures.

In 1837 he was appointed miniature-painter to the Queen. The next year he was elected an Associate, and in 1843 a Royal Academician. On the 1st of June of that year he was knighted. In 1857 he was seized with an attack of paralysis, from which he never perfectly recovered; and after three years of enfeebled health and energies, he died on the 20th of January, 1860. He was buried at Highgate Cemetery. An exhibition of his works was held at the rooms of the Society of Arts in the April and May following.

His success in life, though mainly due to his talents, was not altogether uninfluenced by his private character and disposition. His face was the index to his mind; and the kind and benevolent expression of the one, indicated the gentle and amiable qualities of the other; while his cheerful and unassuming manners expressed the happy and warm feelings of his heart. He was a great favourite in the high circle in which he moved, for he was a courtier knight; while to his brethren and to young artists he was equally endeared by the pleasure he took in giving them advice or assistance, or rendering any service in his power. Moreover, he was an earnest Christian man, liberal and charitable, without ostentation, and for many years he taught a class regularly in the Sunday School of Percy Episcopal Chapel in Charlotte Street, near to the house in which he lived, No. 38 Fitzroy Square.

JOHN PRESCOTT KNIGHT, R.A., is a son of the celebrated comedian, who married a Miss Clews, of Stafford, where their son was born in 1803. He accompanied his parents to London, when the rising fortunes and extended popularity of his father brought him to the "London boards." He was educated at a private school, and was afterwards placed as a junior clerk in a West India merchant's office, in Mark Lane, City. Bankruptcy overtook the firm, and happily left the young man idle for a time, waiting for another appointment, during which interval he took to drawing, and copied several of West's designs out of a large illustrated Bible, to the satisfaction of his father and family, all of whom had a taste for art, and criticised his early productions with a salutary severity, until at last, by his perseverance in conquering their defects, they attained an excellence which justified him in taking lessons in drawing from Mr. Henry Sass, and in colouring from George Clint. He also became a student at the Royal Academy in 1823. When thus commencing his

career as an artist, he was left to depend on his own resources, by the untimely death of his father. He resolved to persevere; and was greatly encouraged by finding his first two pictures, sent to the British Institution, sold on the opening day of the exhibition, and highly praised by Collins, Stanfield, and other competent judges. In 1836 he attained his first honours in the profession, being then elected an Associate of the Royal Academy; he succeeded to the higher rank of R.A. in 1844. Thus, as he himself said, "My ambitious hopes have, at all events, been fulfilled by my admission to that body whose great names had always stood as a beacon to my efforts—the association with whom has been my highest reward."

He married the daughter of an eminent solicitor, and has since continued to pursue the profession of a portrait-painter with great success; but he sometimes exhibits pictures of a more fanciful character. From year to year he has painted a large number of presentation portraits for public buildings and institutions, as well as smaller works, all of them executed with a vigorous hand, a broad touch, good effects of colour, and all the expression and character necessary to distinguish them as striking portraits. In 1857 he exhibited the admirable portrait of Sir Charles Lock Eastlake, the President, which he painted for and presented to the Royal Academy, and from which a wood engraving has been made for this work.

He was appointed in 1839 Professor of Perspective at the Royal Academy, and performed his duties in a most exemplary manner, with great advantage to the students, till April 1860, when he tendered his resignation of the Professorship. In 1847 he was also elected to fill the office of Secretary, before his two years' service as a member of the Council had expired. His integrity in the faithful discharge of the duties of the office, and his urbanity to all those with whom he is brought into communication, alike confirm the appropriateness of the selection.

CHARLES LANDSEER, R.A., the second son of John Landseer the engraver, and the elder brother of the animal painter, Sir Edwin Landseer, was born in 1799, and was first instructed in art by his father. By him also he was taken, with his brothers, to Benjamin R. Haydon, who took much interest in him as a pupil; and he was also entered as a student at the Royal Academy in 1816. By all these advantages in study at home and in schools of art, he was well grounded in the technicalities of painting; and in all his works he has shown carefulness in composition, and proved himself a good colourist. He became an Associate in 1837, and in 1845 a Royal Academician.

In 1851, on the resignation of George Jones, R.A., he was appointed Keeper, an office which requires him to give instruction in the Antique School. In the pictures he has painted he has paid great attention to all the accessories and details, studying propriety in costume and character, and giving a general effect which is harmonious and pleasing. They are mostly taken from scenes in domestic history, or the works of the poets and novelists, and are deservedly popular. 'The Meeting of Charles I. and his Adherents before the Battle of Edgehill,' is a fine work, engraved in mezzotinto by Bromley. 'Clarissa Harlowe in the Spunging House,' (from Richardson's novel), in the Vernon Collection, is full of simplicity and tenderness, and is suggestive of many useful and elevating thoughts. 'The Temptation of Andrew Marvel' (1841), in the Sheepshanks Collection, is a work in a different style, telling the story of his refusal of the King's present, sent by the Lord Treasurer, with great effect. Another picture in the South Kensington Museum, presented by Mr. Jacob Bell, represents the sacking of a Jew's house, and depicts a scene of cruelty and spoliation with painful truthfulness. Charles Landseer does not exhibit many pictures; his duties as Keeper in the schools of the Royal Academy doubtless engross so much of his time as to

leave little opportunity of practising the art of painting on his own account.

THOMAS WEBSTER, R.A., was born in Ranelagh Street, Pimlico, on the 20th of March, 1800. His father, being employed in the household of King George III., took him to Windsor when a mere boy, and had him trained as a chorister at St. George's Chapel. There he remained till the death of the venerable king, but after his father left Windsor, his strong predilection for painting led him fortunately to the abandonment of music as a profession, and in 1821 he became a student at the Royal Academy, where he gained the first prize for painting in 1825. His first exhibited work was a portrait group sent to the Royal Academy in 1823. His next, 'Rebels shooting a Prisoner,' exhibited at the Society of British Artists in 1825, was a specimen of the style which he has since constantly followed. In the Academy his studies led him to historical subjects; but his genius was evidently peculiarly directed towards portraying children in their sports and occupations, whether in the sunshine of their joy, or under the cloud of a passing sorrow. In this field he has met with no rival, has found it ever fruitful in new material, and has attained a perfection of nature, humour, and pathos which has never been excelled.

From his first appearance before the public he continued annually to exhibit, first at the Society of British Artists, and afterwards at the British Institution and at the Royal Academy, a variety of pictures in which children were the principal actors; and by these works his fame has been established. 'Gunpowder Plot,' 'The Prisoner,' 'A Foraging Party roused,' 'The Boy with many Friends,' 'The Sick Child,' 'Going to and coming from School,' are among his works previous to 1840, when he was elected an Associate of the Royal Academy. In that year also he painted two pictures, 'The Smile'

and 'The Frown,' representing two rows of country boys seated on school forms, in the one case overflowing with mirth, in the other awed by fear—both of which are well known by the engravings from them published by the London Art Union. He has since exhibited a great number of pictures, of which the principal are 'Punch' (1841), 'Sickness and Health' (1843), 'The Dame's School' (1845), 'The Village Choir' (1847), 'A Rubber at Whist' (1848), 'A See-saw' and 'A Slide' (1849), 'A School Playground' (1852), 'A Race' (1855), 'Hide and Seek' (1856), 'Sunday Evening' and 'Grace before Meat' in 1858, 'Autumn' and 'Winter' (1860). He was elected a Royal Academician in 1846.

In all respects Thomas Webster is an admirable artist. He draws with great correctness, arranges his figures happily, colours brightly and harmoniously, introduces effective lights and shades, and tells his story so clearly, that all can not only understand the whole plot, but share the feelings he wishes to excite, whether they be of hearty enjoyment of the fun and frolic of his urchins, or of kindly sympathy with their trials. Few artists' pictures have such a genial healthful influence as his. They show the sunny side of human nature in its ordinary every-day life; our boyhood's days come back again as we look upon them, and we seem to be bold and daring, mischievous and wilful, thoughtless and joyous once more as we examine his transcripts of the scenes in which he revels with such satisfaction, and which he portrays with so much success.

In the Vernon Gallery there are two of his pictures, 'Going into School' (1836), and 'The Dame's School' (1845); and in the Sheepshanks Collection there are six others; viz., 'Sickness and Health,' a touching scene painted in 1843; 'Going to and returning from the Fair,' two pictures exhibited at the British Institution in 1838; a work worthy of and equal to those of Hogarth, entitled 'A Village Choir' (1847), 'Contrary

Winds' (1843), and 'Reading the Scriptures.' A striking testimony to the attractiveness of these pictures, is the eagerness with which they are examined by the crowds of persons of the humbler class who gather round them in the galleries at South Kensington.

JOHN ROGERS HERBERT, R.A., was born at Malden, in Essex, on the 23rd of January, 1810. He came to London in 1826, and was admitted as a student at the Royal Academy. His first labours in art were portraits and designs for book illustrations, from which he was led gradually to attempt more important works. One of the first of these, exhibited at the British Institution, was entitled 'The Appointed Hour,' and represented a lover lying assassinated at the foot of a staircase, down which his mistress is hurriedly passing to meet him. The engraving of this picture made the artist favourably known to the public. A visit to Italy induced him to paint numerous subjects from the history of that country, and several of 'The Brides of Venice.' He also exhibited, in his early manner, 'Constancy,' and 'Boar Hunters refreshed at St. Augustine's Monastery, Canterbury.'

About the year 1840 he became a member of the Roman Catholic Church, through the influence of Welby Pugin, with whom he shared a strong feeling for mediæval art; and from this time forward he chose a new class of subjects for his pencil, investing them with much of the symbolism and formality of the Church and the painters of Italy. In 1842 he exhibited the first of these—'The Introduction of Christianity into Britain' and 'A Portrait of Dr. Wiseman.' In the next year, 'Christ and the Woman of Samaria.' In 1844 'Sir. T. More and his Daughter' and 'The Trial of the Seven Bishops,' painted some years before, on commission, in his old manner. In 1845, 'St. Gregory teaching his Chant;' the next year, a portrait of his friend 'Welby Pugin;' in 1847, 'Our Saviour subject to his Parents;' in 1848, 'St. John

the Baptist reproving Herod;' in 1849, 'The Outcast of the People.' A portrait of 'Horace Vernet' appeared in 1855; 'A View on the Coast of France' in 1856; 'Mary Magdalene' in 1859; and a picture of the 'Virgin Mary' (1860), painted for the Queen.

For some time Mr. Herbert held the appointment of Head Master in the School of Design at Somerset House. In 1841 he became an Associate of the Royal Academy, and was created R.A. in 1846. In that year he was selected by the Royal Commissioners to execute one of the frescoes in the vestibule of the new House of Lords, and subsequently to paint a series of nine subjects illustrating "Human Justice," selected from the Old Testament, for the Peers' robing-room. These are to represent 'Man's Fall' and 'Condemnation to Labour,' 'Moses bringing the Tables of the Law,' 'The Judgment of Solomon,' 'The Visit of the Queen of Sheba,' 'The Building of the Temple,' 'The Judgment of Daniel,' 'Daniel in the Lions' Den,' and 'The Vision of Daniel.' Some of the studies for portions of these have since been exhibited at the Royal Academy. They have taken long to prepare; but he is now steadily proceeding with the painting of the series in the stereochrome, or water-glass method adopted by Maclise, and has cancelled all that he had done in the old method, lest it should perish as so much of the work executed in that style in the Houses of Parliament has unfortunately done. In the Poets' Hall, he was appointed to paint some subjects from "King Lear," which are fast decaying. Two of these he exhibited at the Royal Academy, 'Lear disinheriting Cordelia,' in 1849, and 'Lear recovering his Reason,' in 1855. Several drawings of studies of heads of Lear and Cordelia, and of our Lord and the woman of Samaria, are in the South Kensington Museum, where is also, in the Vernon Collection, one of his finest works, 'More and his Daughter observing from the Prison Window the Monks going to Execution' (1844).

All his pictures are the fruit of long study and most careful workmanship. He is scrupulously attentive to the preparation of his subjects and the composition of them, and he paints slowly and minutely all the details of the design. He is said to have cut out portions of his 'Lear' pictures five times before he was satisfied with the result he had attained. Extreme simplicity, elaborate finish, deep and earnest expression, an avoidance of all accessories except such as are suggestive of deeper meaning than mere ornaments could give, and, in his sacred subjects, a feeling of devotion and spirituality, characterise generally the works of this talented artist; and, despite the mannerism and rigidity which they have of late years assumed, there is a dignity and eloquence in his representations of the human form which is rarely found in the works of modern English artists.

CHARLES WEST COPE, R.A., was born at Leeds in 1811, and was educated in the Grammar School there, receiving his first instruction in art from his father, Mr. Charles Cope, who was practising as a drawing-master of some repute in that town. He came to London at the age of fifteen, attended the drawing school of Mr. Sass, and in 1828 became a student at the Royal Academy. Early in his career he went to Rome and Venice for study; and by a picture painted in Italy, exhibited on his return to England, he made the first favourable impression on the public. In 1841 he exhibited 'Poor Law Guardians —Applications on Board Day for Bread,' and in 1843, 'The Cotter's Saturday Night.' Afterwards he chose more poetic subjects, illustrative of the works of Spenser, Milton, and Goldsmith.

In 1843 he was elected an Associate, and in the same year entered the Cartoon competition of the Royal Commission on the Fine Arts. He obtained one of the highest prizes (£300) for his cartoon of 'The First Trial by Jury;' and in the next year he exhibited in Westminster

Hall, for the fresco competition, 'The Meeting of Jacob and Rachel.' These works were so excellent that they led to his obtaining commissions to paint frescoes from British history for the new Houses of Parliament. In due time 'Edward III. conferring the Order of the Garter on the Black Prince,' and 'Prince Henry's Submission to the Law,' were produced for the House of Lords. Subsequently he has painted 'Griselda's First Trial,' and 'The Death of Lara,' the latter unfortunately suffering from the same cause of injury which is marring the beauty of so many of the works executed for the ornamentation of the new building. The decoration of portions of the Peers' corridor was also assigned to him, and he has completed 'The Embarkation of the Pilgrim Fathers' (1856), 'The Burial of Charles I.' (1857), 'The Parting of Lord and Lady Russell' (1859), and 'Charles I. erecting his Standard at Nottingham' (1862); for these he has received £3,600. The subjects of the rest of the series are, 'The Defence of Basing House,' 'The Fellows of a College at Oxford expelled for refusing to Sign the Covenant,' 'Speaker Lenthall resisting Charles I.'s Attempt to seize the Five Members of the House of Commons,' and 'The Train bands leaving London to raise the Siege of Gloucester.' Since he has been thus employed in painting frescoes, his general works have also partaken of their character in subject and treatment, and many of the designs for them have been exhibited at the Royal Academy.

In 1848 he obtained the rank of R.A., and in the same year painted, for H.R.H. the late Prince Consort, 'The Last Days of Cardinal Wolsey.' In 1850 appeared 'Lear and Cordelia;' in 1851, 'Laurence Saunders, the Marian Martyr, in Prison;' in 1852, 'The Marquis of Saluce marrying Griselda;' the next year, 'Othello relating his Adventures;' in 1855, 'The Children of Charles I.;' in 1859, 'Cordelia receiving Accounts of her Father's Ill-treatment;' and, in 1861, 'The Parting of Lord and Lady William

Russell.' Mingled with these large and important works, there are some smaller ones which have been eagerly sought for and studied by visitors to the exhibition—the representations of a single child, sometimes resting in a mother's arms, or employed in its own simple way, preparing for its meals or its bed, petted in its sickness, or having its wants, on recovery, supplied by a sister's watchful care.

In the Sheepshanks Collection there are some small pieces of the same simple and fanciful character: 'Almsgiving' (1839), 'Beneficence' (1840), 'The Hawthorn Bush' (1842), 'Palpitation' (1844), 'The Young Mother' (1846), 'Maiden Meditation' (1847), 'L'Allegro' and 'Il Penseroso' (1848), and 'The Mother and Child' (1852); also a collection of fourteen very beautiful studies of heads, hands, drapery, &c. Constant employment for several years on a great national work such as that in which Mr. Cope has been engaged, has, to a certain extent, withdrawn his most important productions from the public eye, and prevented him from enhancing his reputation by contributing some of the chief attractions to the annual exhibitions. In fresco-painting he is admitted to occupy a very prominent place; and in all his productions he shows himself to be an artist thoroughly conversant with all the technical appliances of colour—a master of effects of light and shade, grouping his compositions with great skill, and combining with his manual dexterity, a mind full of vigorous thought, a well-ordered judgment, and a heart alive to the delicate sensibilities of human nature, in all its varied circumstances, even to the tenderness of children's helpless confidences or misgivings.

WILLIAM DYCE, R.A., is the son of the late Dr. William Dyce, F.R.S.E., a physician who practised in Aberdeen, where he was born in 1806. He was educated at the Marischal College of that city, where he took the degree of

M.A. at the age of sixteen. He commenced the study of art in the Royal Scottish Academy, where he afterwards made his first appearance as a painter of classical subjects. In 1825 he visited Italy, and spent nine months in Rome, devoting himself earnestly to those studies which would best qualify him to become a historical painter. He returned to Aberdeen in 1826, and decorated a room in his father's house there in the Arabesque manner; he also painted a picture of 'Bacchus nursed by the Nymphs of Nyssa,' which was exhibited at the Royal Academy in 1827. In the autumn of that year he again set out for Rome, and studied and imitated those early religious works, from which he doubtless derived that 'pre-Raffaellite' manner his pictures sometimes assume. In 1828 he painted a 'Madonna and Child' in this style at Rome. On his return to Scotland, in 1830, he took up his abode at Edinburgh, where he remained eight years. Not meeting with the encouragement he hoped for as a historical painter, he devoted himself chiefly to taking portraits (especially those of young children), except when he occasionally contributed to the exhibition of the Royal Scottish Academy—of which he was elected an Associate in 1835—some pictures of a higher class. In 1836 'The Descent of Venus' appeared in the exhibition of the Royal Academy in London.

In 1838 he obtained the appointment of Superintendent and Secretary to the recently-established Government School of Design at Somerset House. This situation he owed to a pamphlet he published in the preceding year, addressed to Lord Meadowbank, suggesting a scheme for the improvement of the Schools of Design belonging to the Board of Trustees for Manufactures in Edinburgh, and the best means of applying design to manufactures. After he obtained this appointment, he was sent on a mission of enquiry into the working of similar schools in Prussia, Bavaria, and France. His report was printed by order of the House of Commons in 1840, and led to the re-

modelling of the schools in London. 'In 1839 he exhibited at the Royal Academy 'St. Dunstan separating Edwy and Elgiva;' and in the next year 'Titian teaching Irene de Spilembergo.' In 1841 he sent to the British Institution 'The Christian's Yoke;' and in 1843 'Jessica' to the Royal Academy; all these displayed to a great degree the deep thought and power which characterise his later works.

During these years he was busily employed in the Government School of Design, and also turned his attention to the revival of ancient sacred music. He founded the "Motett Society" for the practice of the Church Music of the sixteenth and seventeenth centuries, which has since been incorporated with the Ecclesiological Society; and in furtherance of the same object, he published, in 1842–43, the Book of Common Prayer, with the ancient canto fermo set to it at the Reformation, for which he received the gold medal of Science and Art from the King of Prussia. He resigned his appointment in the School of Design in 1843, and was then appointed Inspector of the Provincial Schools and a member of the Council. These offices he filled for two years; and in 1848 again took part in the government of the schools as then reorganised.

In 1844 he was elected an Associate of the Royal Academy, having in that year exhibited 'King Joash shooting the Arrow of Deliverance,' a work so pure in style, so original in design, and so effective in treatment, that it at once established his reputation. Previously to this time he had been studying carefully the works both of the early Italian and the modern German school, and had acquired their facility in fresco-painting, as he proved in the Westminster Hall competition, where he exhibited two heads for a composition, representing 'The Consecration of Archbishop Parker in Lambeth Palace in 1559.' This led to his being selected as one of the six artists to paint compartments in that style in the Houses of Parliament, the others being Maclise, Cope, Horsley,

Tenniel, and E. Armitage. In 1846 he painted in fresco, for the House of Lords, 'The Baptism of King Ethelbert;' and he has since been almost constantly employed in the adornment of the Queen's robing-room, which is to be wholly ornamented with a series of pictures from the "Legend of King Arthur." He commenced this task in 1848, undertaking to complete it in eight years; but, from many causes of delay, it is still far from finished. On the west wall are pictures of 'Religion,' or the Vision of Sir Percival and his Companions; 'Generosity,' King Arthur, unhorsed, is spared by his adversary, and 'Courtesy,' or Sir Tristam. On the north wall one of two frescoes is completed—'Mercy;' and Mr. Dyce is now employed on the largest of the series—'The Court of King Arthur.' There are yet remaining to be executed two pictures on the east, and a portion of one on the north side, besides the friezes on all the four sides. Another commission he obtained was from Her Majesty, by whom he has been employed at Osborne, and in the decoration of the summer-house at Buckingham Palace—at the latter to paint illustrations of Milton's "Comus," in conjunction with Sir C. Eastlake, Landseer, Ross, Maclise, Uwins, Leslie, and Stanfield.

These works have engrossed the greater part of his time, and left him little opportunity for making any important contributions to the Royal Academy Exhibition. In 1846, however, he sent a 'Madonna and Child,' which was purchased by the late Prince Consort. In the next year a sketch of a fresco—painted for His Royal Highness for Osborne House—of 'Neptune giving the Empire of the Sea to Britannia.' In 1848 he was elected a Royal Academician; and in the following year he exhibited 'Omnia Vanitas,' and a sketch of one of the 'King Arthur' frescoes. In 1850 and 1853 he contributed pictures of 'The Meeting of Jacob and Rachel,'—the subject differently treated, and which he has repeated three or four times. In 1851 he exhibited 'King Lear and the Fool;' in 1855

'Christabel,'—not the ideal of Coleridge, but a very beautiful Madonna-like face, treated in the German manner. In 1856 and 1859, 'The Good Shepherd;' in 1857, 'Titian preparing to make his First Essay in Colouring;' in 1860, 'The Man of Sorrows' and 'St. John leading Home his adopted Mother,' a picture painted in 1844, but revised in 1851; and, in 1861, 'George Herbert at Bemerton,'—wondrously painted, and filled with that spirit of poetry and devotion with which the character and writings of the good pastor are identified.

Simultaneously with these labours, he undertook a commission to decorate with fresco paintings the east end of All Saints' Church, Margaret Street, Cavendish Square, which he completed in 1859. 'The Crucifixion' and 'The Virgin and Child' are in the two centre compartments. Twelve others (six on either side of these) contain figures of the Apostles. Surmounting the whole, and occupying the tympanum of the gable, is 'Our Lord Enthroned,' supported by saints and angels, all painted in fresco, on golden ground. He has also executed designs for stained glass—one, the choristers' window in Ely Cathedral, and another at Alnwick, in memory of the late Duke of Northumberland.

In addition to all these artistic labours, he wrote, many years since (as long ago as 1828) an essay on "Electro-magnetism," which obtained the Blackall prize at Aberdeen, and has since published several lectures and pamphlets on art subjects. He is Professor of the Theory of the Fine Arts at King's College, London, and is a member of the Royal Scottish Academy, and of the Academy of Arts of Philadelphia. As a painter, his style more nearly resembles that of the early Italian masters than the productions of any other modern artist; and he has caught their spirit as well as their style in the solemnity of thought, and the reverent feeling for holy things, which are manifest in all his representations of sacred subjects. His compositions generally are simple, even to severity;

his drawing is correct and unaffected; his colouring solid and brilliant, though not excessive; and his representation of religious themes is so full of hidden thought and elevated sentiment, that his pictures are addressed more to the educated and devout than to the multitude.

From this goodly array of eminent painters who became Royal Academicians during the period in which Sir M. A. Shee was President, we turn to notice the four sculptors raised to the same rank. These were John Gibson, elected in 1836; William Wyon, in 1838; Patrick McDowell, in 1846; and Richard Westmacott, in 1849.

JOHN GIBSON, R.A., is the son of a landscape gardener, a native of Anglesea, North Wales, who was employed in laying out the grounds of a gentleman of fortune at Conway, at the time when his now illustrious son was born at Gyffn, near that old romantic town, in 1791. While but a child, his mother observed and encouraged his early passion for drawing geese and horses on his father's slate; but in the little town of Conway he found no one to direct him in such pursuits. When he was nine years old his parents removed to Liverpool, intending to emigrate to America, but afterwards abandoned the project. Their son was thus afforded the means of education in a large town, and the opportunity of studying prints in the shop windows, some single figures in which he would often examine carefully till he could go home and copy them from memory. These sketches, good for practice, were also profitable; for the young artist sold them to his schoolfellows, and thus obtained pocket money wherewith to buy fresh materials.

When in his fourteenth year, he begged hard to be allowed to become a painter; but his father chose for him the trade of a cabinet-maker, from which he was afterwards transferred, at his own request, to a wood-carver, and was employed for two years in carving scrolls

and ornaments for furniture. He had previously made some clever carvings in wood with a common pocket knife; and was full of genuine enthusiasm and love for art. At sixteen, he happened to visit the marble works of Messrs. Francis, and was so forcibly impressed with the beauty of their productions, that he positively refused to work any longer for the master to whom he was apprenticed, and determined to become a sculptor. About this time he modelled a small figure of 'Time' in wax, which was very beautiful. By forbearance and kindness on the part of his employers, his wish to be a sculptor was gratified, by the transfer of his indentures to Mr. Francis, who paid £70 to the wood-carver as compensation for the loss of his apprentice's services.

After seven years of active labour and study in his new profession, having given great satisfaction to his employers, he was introduced by them to Mr. William Roscoe, then residing at Allerton Hall, who was so struck with the beauty of Gibson's designs and modelling, that he lent him some fine old drawings and prints to copy and study, invited him to his house, and introduced him to the society of Mrs. Lawrence and Mrs. Robinson, two ladies of great mental power and refined taste, who exercised an important influence for good on the mind of Gibson in this the turning period of his career. In his eighteenth year he commenced the cartoon of the 'Falling Angels,' now in the Liverpool Institution; and shortly afterwards a subject from Dante. After an interval of thirty years, he again saw this work, when he said that he felt a humbling doubt whether he could then excel that early effort. These designs show how much he was impressed by the style of Michael Angelo, and how greatly he had profited by Mr. Roscoe's descriptions of the mode in which that great artist worked. A desire to visit Rome was strengthened as he proceeded; and by the kind aid of his early friend and other patrons, he was supplied with means to study there for two years, and was furnished with an

introduction to Canova from General D'Aguilar (the brother of Mrs. Lawrence), and also one from Lord Brougham. With these he proceeded to Rome, after paying a visit to London, where he met with a kind reception from Flaxman.

In October 1817 he arrived in Rome; and he has made it his abode ever since. Canova was most kind and generous to the young sculptor. He told him that he was then rich, and that by study his young friend would soon also become independent, and offered to defray all his expenses, that he might pursue his studies without obstacle, until his own talent and industry should make him equally prosperous. This offer was gratefully declined; but Canova gave Gibson a place in his studio, and allowed him to attend his night-academy, where he soon discovered how little he then knew of the rules and limits of his art. On leaving Canova's studio, three years afterwards, he set up for himself, in 1821, in the Via della Fontanella; and in the same quiet modest studio he continued to pursue his labours for years. Mr. Watson Taylor, whom he had met in London, gave him several commissions for busts of himself and family; but the first commission he received in Rome was from the late Duke of Devonshire, who was sent to him by Canova, and who found him engaged on a group of 'Mars and Cupid,' which he at once purchased for Chatsworth, where it now is.

After Canova's death, in 1822, Gibson sought to attain further knowledge; and although then himself a master, again became a pupil under Thorwaldsen. Yet he proved by all his subsequent works that he was no imitator, but simply strove to perfect his own individual conceptions by the more disciplined methods of his predecessors. 'Psyche borne by the Zephyrs' was executed by him in marble in 1827, for Sir George Beaumont, and was his first work exhibited at the Royal Academy. Subsequently, he made a bas-relief of the 'Meeting of Hero and Leander' in marble for Chatsworth, from the cast he had previously

produced at Canova's request from a drawing he took with him to Rome. In 1829 he exhibited at the Academy a 'Cupid;' in 1831, 'A Nymph untying her Sandal;' and in 1833, 'Venus and Cupid.' In this year he became an Associate, and in 1836 a Royal Academician.

Many of his happiest conceptions were suggested by casual actions observed in the streets of Rome, as, for instance, his 'Wounded Amazon falling from her Horse,' the bas-relief of 'Jocasta parting her Angry Sons,' and 'A Nymph dancing a Cupid on her Foot,' in which he has adapted incidents of daily life to poetical purposes. His works are very numerous and highly popular; many of them he has had to execute as often as seven times for different patrons,—'Cupid disguised as a Shepherd Boy' was one of these. Many of his productions were purchased by his admirers at Liverpool, who seem to claim him as a native of their opulent and thriving community. 'Hebe,' 'The Greek Hunter and his Dog,' 'Aurora,' 'Sleeping Shepherd,' 'Sappho,' 'Proserpina,' 'Hylas and the Nymphs' (now in the Vernon Gallery), are among his chief poetical statues, with the exception of one, 'Venus' (which he retained for several years in his studio at Rome), slightly coloured with a pale flesh tint, blue eyes, and flaxen hair; the drapery left pure white, with the exception of a border of pink and blue. Mr. R. B. Preston has sent this fine work to the International Exhibition, where are also 'Pandora' and 'Cupid,' tinted in the same manner. This novel course Gibson has defended by ancient Greek precedents, although its desirability is gravely questioned by many competent judges. In bas-relief his most striking productions are 'Amalthea feeding the Infant Jupiter,' 'Hebe pouring out Nectar for Psyche,' 'The Hours leading forth the Horses of the Sun,' 'The Angel of Hope,' and 'Cupid and Psyche.'

In portrait statues he is no less celebrated. His first notable work was the public memorial of the lamented

Mr. Huskisson, erected in the cemetery where he was buried, a duplicate in bronze given by his widow to Liverpool in 1847, and another statue of him in marble at Lloyd's in London. Others, equally excellent, were those of Sir Robert Peel in Westminster Abbey; Mrs. Murray, exhibited at the Royal Academy in 1846; and George Stephenson, in 1851. When Gibson visited England in 1844, for the first time for twenty-eight years, the Queen summoned him to Windsor, and gave him a commission for a statue of herself — "a faithful portrait, such as her children should recognise." For this Her Majesty sat to the sculptor for ten successive days, but though the head and bust were modelled from life, the statue was executed at Rome, and exhibited at the Academy in 1847. It is a most graceful and dignified figure, full of gentleness, yet queenly in its pose. It is slightly tinted in the drapery, and the wreath and bracelet are gold-colour, a proceeding which was warmly discussed as an innovation at the time. A second statue of the Queen has been executed by Gibson for the Prince's Chamber in the Houses of Parliament, in which Her Majesty is represented sitting on her throne, Justice and Clemency standing on either side of her. His absence from England deprived him of the pleasant task of doing honour to the memory of his early friend and patron, William Roscoe, the commission for his monument having been given to Chantrey. Sir E. L. Bulwer has dedicated his last edition of "Zanoni" to Gibson in very flattering terms; but not more so than the genius he possesses, the refined taste, simplicity, patient and earnest study and labour in his art deserved — qualities which have rendered him one of the glories of the country which gave him birth, and the admiration of all the nations of Europe in which his works are known.

WILLIAM WYON, R.A., was born at Birmingham in 1795, and was descended from a German family, many of whom

possessed the same talent for the art of gem-engraving as that by which he obtained celebrity. His grandfather, George Wyon, engraved the silver cup, embossed with a design of the assassination of Julius Cæsar, which was presented by the City of London to Wilkes. His father, Peter Wyon, was a die-sinker at Birmingham, in partnership with his brother Thomas. In 1809 he was apprenticed to his father, and studied very carefully the designs of Flaxman, for whom he entertained a profound veneration. In 1813 he gained the gold medal of the Society of Arts for his copy of 'The Head of Ceres' which was purchased by the Society for distribution as a prize medal for agriculture. For a group of 'Victory in a Marine Car, drawn by Tritons,' by which this work was followed, he obtained a second gold medal from the same society. A few years later, he completed a figure of 'Antinous,' which was so highly prized by his father that he had it set in gold, and wore it till his death.

William Wyon came to London in 1816 to assist his uncle in engraving the public seals, and became a student at the Royal Academy in the following year. The post of second engraver at the Mint was offered by competition to the engraver who should produce the best design of the head of George III. Sir Thomas Lawrence was the umpire, and he decided in favour of Wyon, who thus found himself appointed the assistant of his cousin, Thomas Wyon, the chief engraver. The latter died unexpectedly, and was succeeded by Mr. Pistrucci, who seems to have been indolent, and to have left the greater part of his work to Wyon, although claiming all the honour of it. This led to disagreement, and under a new Master of the Mint the matter was arranged, in 1824, by half the salary of Pistrucci being given to Wyon, who then virtually became chief engraver, although the former nominally retained the appointment till 1828. A list of Wyon's works, exceeding 200 in number, with a memoir of his life, was printed for private circulation, in 1837, by his

friend Mr. Nicholas Carlisle, and the Royal Academy recognised his merits by electing him A.R.A. in 1831, and R.A. in 1838.

His works consist of pattern pieces of coins not used, and of medals and seals. His coins include those of the later years of the reign of George IV., all those of his successor, and such of those of Her Majesty's reign as were issued before he died. He followed Chantrey's designs in the coins of George IV. and William IV., but made his own for those of the Queen. The pattern pieces include the crown, and nine patterns of a florin, and a £5 piece of the Queen, in which a figure of Una is introduced on the reverse. The crown piece, of a mediæval character, was not coined, as the Company of Moneyers, who then farmed the Mint, objected to the amount of extra care and loss of profit to themselves which it would have involved. His war medals commemorate the Peninsular victories, Trafalgar, Jellalabad, and Cabul; those for learned Societies include the Royal, Geological, Geographical, and many others, native and foreign; the Royal Academy and Art Union medals; the Harrow medal, given by Sir Robert Peel, with a reverse of Cicero; that of the Royal Institution, with a head of Lord Bacon; the University of Glasgow, with that of Sir I. Newton; the Geological Society, with that of Dr. Woollaston; and the Art Union, with that of Chantrey; also the Brodie Testimonial, with the eminent surgeon's bust on one side, and 'Science trimming the Lamp of Life' on the other. He designed all the Portuguese coins among other commissions from foreign countries; and while he generally drew the reverses himself, he sometimes obtained them from Flaxman, Howard, or Stothard. The last-named designed the reverse for his medal of Sir Walter Scott; and Chantrey the reverse of Queen Adelaide, on the coronation medal of King William IV. His works combine accuracy in portraiture, with force and delicacy of execution; and his designs were always

conceived in a purely classic spirit. Among his latest works were the obverses of the Great Exhibition medals of 1851. He died at Brighton on the 29th of October in that year, leaving a son, Leonard, who aided him in his labours, and has inherited his genius.

PATRICK McDOWELL, R.A., was born at Belfast on the 12th of August, 1799, and was the son of a tradesman who died while he was an infant, leaving his mother with very limited means, in consequence of some unfortunate speculations, by which he lost the greater part of his property. At eight years old he was sent to a school kept by Mr. Gordon, who was also an engraver, and who encouraged the boy's early fondness for drawing by lending him prints to copy. There he remained four years, when his mother removed to England, and sent him for two years to a clergyman in Hampshire. At fourteen he was bound apprentice to a coachmaker in London, who four years afterwards became a bankrupt, and McDowell's indentures were consequently cancelled. He then took lodgings in the house of a French sculptor, Chenu, in Charles Street, Middlesex Hospital, where he spent his idle hours in sketching from the casts around him, and in striving to acquire a knowledge of sculpture. He tried to model portions of the human form, and at length attempted to make a reduced copy of a 'Venus,' by Donatelli, which he showed to Chenu, who was so pleased with it that he bought it from him. Thus encouraged, he persevered, and made other models for which he also found purchasers.

Subsequently, he became, in 1830, a student at the Royal Academy. He was an unsuccessful competitor for the public monument to Major Cartwright—for although his model was chosen, the money subscribed was not sufficient to defray the cost of its execution. The major's widow and family became his friends and patrons ever afterwards, and he thus obtained commissions for several

busts, some of which were received into the exhibitions at the Royal Academy. His first ideal work was from Moore's "Loves of the Angels," which was purchased by Mr. Davison, of Belfast. His next group was the 'Cephalus and Procris' of Ovid, which he executed in marble for Mr. E. S. Cooper, then M.P. for Sligo. He followed this by a life-sized 'Bacchus and Satyr,' and a model of 'A Girl Reading;' the latter he exhibited at the first exhibition in Trafalgar Square, in 1837. It attracted the attention of Sir J. E. Tennent, who was pleased to find in the sculptor of it a self-taught artist and a fellow townsman of his own. He gave him a commission for a bust of himself and another of Lady Tennent, and introduced him to Mr. W. T. Beaumont, M.P. for Northamptonshire, who became a liberal patron, giving him a commission to execute 'The Girl Reading' in marble, and stipulating to employ all his time for three years. In 1838 he exhibited the beautiful figure referred to in marble, which was greatly admired, and again repeated, with Mr. Beaumont's concurrence, for the Earl of Ellesmere. In 1840 he produced another work for his patron, 'A Girl going to the Bath.'

In 1841 he was elected an Associate of the Royal Academy, of which event he afterwards wrote (in the Autobiography published in the "Art Journal" in 1850), "I cannot forbear here remarking, that although much has been said of the interested partiality of the members of that institution in awarding its honours, I can most conscientiously assert that, at the time of my election, I was not acquainted with a single member of that body, nor had I made a single advance to become so." Mr. Beaumont now persuaded him to go, at his expense, to Rome, where he remained only eight months, subsequently executing for the same gentleman, in marble, 'A Girl at Prayer' exhibited in 1842, 'Love Triumphant' in 1844, 'Cupid' in 1845, and 'Early Sorrow' in 1847. In 1846 he executed the statue of 'Viscount Exmouth'

for Greenwich Hospital, and obtained the rank of R.A. Among the most important of his subsequent works are 'Virginius and his Daughter,' 1847; 'Cupid and Psyche' and 'Eve,' in 1849; 'Psyche,' in 1850; 'The Slumbering Student,' in 1851; 'Love in Idleness,' in 1852; 'The Day Dream' (subsequently executed in marble), in 1853; 'The First Thorn in Life,' and a bronze statue of the late young 'Earl of Belfast' (a most graceful and successful work), in 1856; 'Viscount Fitzgibbon' (a young hussar officer who fell at Balaklava), in bronze for the city of Limerick, in 1858; the statues in bronze for the House of Lords of 'Waryn, Earl of Pembroke,' and 'Almeric;' and those in marble for St. Stephen's Hall, of 'William Pitt' and the 'Earl of Chatham;' besides a large number of marble busts.

All his works evince careful study, and are executed in so masterly a style as to leave no traces of their author being a self-taught artist. Grace of form, and characteristic expression of the particular sentiment he desires to impart, are found in all his impersonations of female beauty; and his male figures, if not always so striking and vigorous, are nevertheless of great excellence. The contrast between the muscular development of the sturdy Virginius and the slight and delicate form of his daughter, in the group he designed for Mr. Beaumont, displays his complete power over his materials. His busts are truthful and simple portraits, carefully and artistically executed. His mind is thoroughly imbued with the graces of Greek sculpture; and while he is an exquisite modeller, he throws over all his works an elevated feeling of chastity and refinement.

RICHARD WESTMACOTT, R.A., is the son of the late Sir R. Westmacott, R.A., and was born in London in 1799. He became a student at the Royal Academy in 1818, and was also instructed in the art of sculpture by his father, who sent him in 1820 to Italy, where he remained

six years, studying the remains of Greek and Roman art, and investigating their history. After his return to England he pursued his profession with great success, his works being much admired for their purity of style, their graceful design, the tender feeling they express, and the classic simplicity by which they are distinguished. In monumental sculpture, which requires more of a devotional and solemn character to be given to the design, Westmacott is especially successful; and in this style, and also in the execution of portrait sculptures, he finds constant employment. Of these, the best examples are the recumbent figure of Archbishop Howley in Canterbury Cathedral; Earl Hardwicke at Wimpole; and the Ashburton monument. His busts of Earl Russell, Sir F. Burdett, Sydney Smith, and Sir R. Murchison, are good specimens; but he is especially happy in those of ladies. His poetic conceptions are also very beautiful; instance, 'The Cymbal Player,' the property of the Duke of Devonshire; 'Venus carrying Cupid,' and 'Ariel.' Of his works of a religious character, the best are 'The Angel watching,' 'Prayer and Resignation,' 'David as the Slayer of Goliath,' and a bas-relief illustrating the sentence, 'Go and sin no more.' Other bassi-relievi of classic subjects are very happily treated by him; among these may be mentioned, 'Paolo and Francesco,' executed for the Marquis of Lansdowne; 'Venus and Ascanius,' 'Venus instructing Cupid,' and 'Bluebell' and 'Butterfly,' designed for the Earl of Ellesmere. The alto-relievo on the pediment of the Royal Exchange was also executed by him.

Westmacott is also known as a contributor to art-literature. He supplied the articles on 'Sculpture' for the 'Encyclopædia Metropolitana' and the 'Penny Cyclopædia,' and other papers on kindred subjects to several publications. He has delivered Lectures on the 'History and Principles of Sculpture' at the Royal and London Institutions, and was chosen F.R.S. in 1857. He was elected as an Associate of the Royal Academy in 1838,

and R.A. in 1849. He succeeded his father as Professor of Sculpture in 1857, and was, in 1861, selected by the Royal Academy to represent the art of sculpture at the grand congress of artists of all nations held at Antwerp in August of that year.

Four Architects were added to the roll of Academicians during the period between 1830 and 1850, in which Sir M. A. Shee was President. These were, C. R. Cockerell, elected in 1836; J. P. Deering (formerly Gandy), in 1838; P. Hardwick in 1841, and Sir C. Barry in 1842.

CHARLES ROBERT COCKERELL, R.A., was born in London in 1788, and was in his youth afforded all the necessary instruction to qualify him for his profession as an architect. Before beginning to practise as such, however, he proceeded to Asia Minor and Italy, where he made a long stay, that he might study, carefully and systematically, the chief classic remains of art. During this important period of his life he not only examined what he saw, but undertook extensive excavations at Ægina, Phygalia, &c., and brought home many of the antiquarian fragments he discovered, which are now in the British Museum.

Thus prepared for the active duties of his profession, he quickly obtained important engagements as an architect. At both the Universities, Mr. Cockerell has had his skill called into requisition — in 1840, for the new Library at Cambridge, his plan for which has only partially been carried out; and in 1845, for the University Galleries at Oxford, a large and noble structure, the peculiarities of some parts of the plan having, however, at the time called forth a variety of opinions for and against it. His design for the College at Lampeter is in the Gothic style, as are also the Chapel and Speech-room at Harrow, and the Philosophical Institution at Bristol. In succession to Sir John Soane, he obtained the appointment of Architect to the Bank of England; and has from time to

time carried out the extensive alterations which have been required in that building during the last twenty-five years, and has also erected the branch banks at Liverpool, Manchester, and other places. The Assize Courts and St. George's Hall, at Liverpool, were designed by him, and also a large number of buildings for commercial purposes in London, as the London and Westminster Bank (in conjunction with Mr. Tite), the Sun Fire Office, and the Westminster Fire Office.

In all these buildings, so varied in their style and character, there is so much originality of design, and so much inventive power in adapting them to their several purposes and positions, that they have established Mr. Cockerell's reputation as an architect of first-rate ability. From his early models, and from his careful study of the works of Wren, he has always shown a strong bias for the classic style of the Greek and Roman types; and he has of late years evinced his knowledge of Gothic architecture by his careful illustrations of the west front of Wells Cathedral, and of the sculptures, &c., of Lincoln Cathedral, of which he has published some careful monographs, and also "An Architectural Life of William of Wykeham." From time to time Mr. Cockerell has exhibited at the Academy drawings of some of the ruins he visited in Italy, &c., and some plans and designs of great interest; one was 'A Tribute to the Memory of Sir Christopher Wren,' exhibited in 1838, in which he arranged together Wren's principal works, and drew them to the same scale. This clever and useful design has been engraved. Another, also done on one scale, was entitled 'The Professor's Dream,' and gave a synopsis of the principal architectural monuments of ancient and modern times.

Mr. Cockerell was elected A.R.A. in 1829, and R.A. in 1836. In 1839 he was appointed Professor of Architecture at the Royal Academy, in succession to Mr. Wilkins. The lectures he delivered in that capacity were

full of valuable information respecting the history and theory of architecture, and were interesting to many others besides professional students, from the notices they contained of the works of Wren and of other buildings familiar to our eyes, as well as of notable works of art in foreign countries. He resigned his Professorship in 1856. As a member of the Council of the Royal Academy, he proposed the creation of Honorary Foreign Members; but after the subject had been fully discussed, it was not found practicable to entertain the proposal. He is himself one of the eight foreign Associates of the Academy of the Institute of France, a Member of the Academy of St. Luke at Rome, and of the Academies of Munich, Berlin, &c. In 1860 he was elected President of the Institute of British Architects, in succession to Earl de Grey.

JOHN PETER DEERING, R.A., was born about 1788, became a student at the Royal Academy in 1805, was elected an Associate in 1826, and R.A. in 1838. His name was originally Gandy, and he was a younger brother of Joseph Gandy, the architect, who was also an Associate of the Academy. In the commencement of his career he was employed under the auspices of the Dilettanti Society to proceed upon a professional mission to Greece. After his return, he designed, in conjunction with Wm. Wilkins, R.A., the University Club-House, which was completed in 1826; and in 1831, Exeter Hall in the Strand was erected from his drawings. His professional career was, however, virtually brought to a close in 1827, when he succeeded to a considerable landed property in Buckinghamshire, and assumed the name of Deering. In the first reformed Parliament, he was returned as a Member for Aylesbury. He was fond of his art; and if he had not become independent of it, and thus been tempted to relinquish his profession, he possessed sufficient taste and ability to have led to his

attaining a distinguished position as an architect. He died on March 22, 1850.

PHILIP HARDWICK, R.A., was born in June 1792, in the parish of St. Marylebone, London. His father, John Hardwick (who had been a pupil of Sir William Chambers), was also an architect, and built the new church of St. Marylebone and Christ Church in the same parish. His son Philip was educated at Dr. Barrow's School, in Soho Square, and at an early age entered his father's office, and prosecuted the study of architecture with great perseverance. He also became a student at the Royal Academy in 1808. In his twenty-fourth year he obtained the appointment of Architect to the Hospitals of Bridewell and Bethlehem, which he continued to fill for twenty years, when his numerous engagements compelled him to resign it. The better to qualify himself for his profession, he visited France and Italy in 1818–19. In 1825 he designed and superintended the erection of the buildings for the St. Katharine's Docks (Telford being the engineer), and in 1827 succeeded his father as architect to St. Bartholomew's Hospital. In 1829 he was appointed architect to the Goldsmiths' Company, and shortly afterwards designed their new Hall. The exterior, bold and well-proportioned in every part, was completed in 1832, and the whole building—a noble specimen of the architect's abilities—was opened by a grand banquet in 1835. The Grammar School at Stockport, erected in the Tudor-Gothic style in 1832, was designed by Mr. Hardwick for the same company. He became an Associate of the Royal Academy in 1839, and R.A. in 1841. The large entrance Gateway at the Euston Square Station, in the Greco-Doric style, was his next important work. In 1843 he commenced the new Hall and Library for the benchers of Lincoln's Inn—a noble structure in the Tudor style, built of red brick with stone dressings. The Queen publicly opened this

Hall in October 1845. A severe illness, from which, unhappily, he has never thoroughly recovered, overtook him during the progress of this work, in which he was largely assisted by his son, Mr. Philip C. Hardwick, who is also a talented architect.

Mr. Hardwick was elected a Fellow of the Royal Society in 1828; was Architect to Greenwich Hospital; and held a like appointment to the late Duke of Wellington, whom he followed to his grave in St. Paul's in that capacity. He has received the Royal Gold Medal from the Institute of British Architects, of which he is a Fellow and Vice-President; and was awarded one of the Gold Medals at the Paris Exposition of 1855. From 1850 to 1861 he held the offices of Treasurer and Trustee to the Royal Academy.

SIR CHARLES BARRY, R.A., was born in Bridge Street, Westminster (opposite the clock-tower of the Houses of Parliament) on May 23, 1795. He was the son of Mr. Walter Barry, a stationer who was employed by Government, and who left his family well provided for. After his school education was completed, he was articled to Messrs. Middleton & Bailey, surveyors and architects at Lambeth, with whom he remained about five years. In 1812 he exhibited his first drawing at the Royal Academy (he was not then seventeen), and by a strange coincidence it was 'A View of the Interior of Westminster Hall,' the building with which his future fame is so closely connected. In the next year he sent an original design for a church; in 1814 a design for 'A Museum and Library,' and in 1815 for 'A Nobleman's Country Mansion.' His father died in 1816; and as he thus obtained a little property, he resolved to travel. In April 1817, in company with two other young architects, he proceeded to Florence and other Italian cities, where they employed their time in measuring and drawing the chief buildings. In 1818, in company with Sir C. Eastlake and others

whom he met at Rome, he proceeded to Greece, and there made a large number of drawings. One of these, 'The West Front of the Parthenon,' was exhibited in 1821; another, 'The Temple of Theseus at Athens,' in 1823. On his return to Rome, with a portfolio full of sketches, he met with a gentleman of fortune, Mr. Baillie, who offered him an engagement as his travelling artist. With him, in 1818–19, he went up the Nile and through the Holy Land; some of the sketches he then made were afterwards engraved in "Finden's Landscape Illustrations of the Bible," and 'A Street in Grand Cairo' was exhibited in 1824. At Sinai he met Mr. William Bankes, who afterwards became a liberal patron; and in July 1820 he returned to England.

During this useful and interesting tour, Barry (whose early predilections were for Greek rather than Gothic art), became confirmed as an admirer of the beauties of Palladio, Sans Ovino, and Sans Micheli. He now established himself in business at No. 39 Ely Place, and married a lady to whom he had been long engaged, Miss Rowsell. In 1821 he exhibited another of his foreign views, 'Ruins of the Great Temple of Egyptian Thebes;' and in 1822 he obtained his first commission to erect a church — St. Matthew's — at Manchester, and another the following year at Oldham. In that year he also exhibited designs for St. Peter's, Brighton. Commissions for the erection of three churches in Islington and a chapel at Birmingham were shortly afterwards given to him; and he found it necessary to make a tour through England for the purpose of studying the mode of applying Gothic architecture to such buildings. Employment was now abundant, and in 1827 he removed his office to 27 Foley Place, Marylebone. Meanwhile he had been appointed architect to Dulwich College, and was employed to build a mansion in the pure Greek style for Sir T. Potter, near Manchester, where he also erected the Royal Institution of Arts.

A long series of works was subsequently entrusted to him. The Travellers' Club, erected in 1832 (the Carlton Terrace front of which is especially fine), was the first of those Italian palatial edifices which are now such a conspicuous feature in Pall Mall and its vicinity, and excited much notice by its elegant exterior and clever internal arrangements. The College of Surgeons was erected by him in 1835, and the Manchester Athenæum, begun in 1836, was completed in 1839. After a keen competition, his design for the Reform Club was accepted in 1837, being modelled after the Farnese Palace. Next came King Edward's Grammar School at Birmingham, an elegant and handsome structure in the Tudor-Collegiate style; and the new buildings at University College, Oxford, in the same manner, in 1840. One of his early designs for noblemen's mansions was the villa for Lord Tankerville, erected at Walton-on-Thames. Subsequently he was employed by the Duke of Sutherland at Stafford House, Trentham, Cliefden, and Dunrobin Castle, nearly all of which he reconstructed, and greatly improved and enlarged them. For the Earl of Ellesmere he designed Bridgwater House in the Green Park, in 1841; but his first plans were subsequently altered, and the house was not erected till 1847–50. At the same time he was employed in remodelling the Treasury Buildings at Whitehall, originally designed by Sir J. Soane; and no architect perhaps has been so successful as he was in adapting existing structural arrangements, and converting buildings possessing no architectural attractions into others of great elegance in style and appearance.

But the chief and enduring monument of Sir Charles Barry's fame is that great work — the Houses of Parliament — to which he devoted a large portion of the last twenty-six years of his life. The old building was destroyed by fire in October 1834. A Royal Commission was appointed, and an open competition for designs for

the New Houses was announced by them (for which five premiums of £500 were offered), which was responded to by ninety-seven architects, who submitted as many designs, comprising upwards of a thousand drawings. One of these was unanimously assigned the preference over all the others by the Royal Commissioners, and this proved to be the one sent by Barry, and drawn chiefly by his own hand. It was a condition of the competition, that the building should be either Gothic or Elizabethan, else Barry would in all probability have made his design in the Italian style. It is not necessary here to describe the work which then fell to the share of the architect. It is one of the most magnificent buildings ever erected continuously in Europe, and is probably the largest Gothic edifice in the world, covering an area of nearly eight acres. The façade on the river front is 940 feet in length, divided into five principal compartments, panelled with tracery, and decorated with rows of statues and shields of arms of the kings and queens of England from the Conquest. The west, or land front, is not an uninterrupted line. The Clock Tower, 40 feet square, and 316 feet high, surmounted with a richly decorated belfry spire, is at the north-east end. The central tower is 60 feet in diameter, and 300 feet to the top of the lantern. Various smaller towers break the line of the roof, until the Royal or Victoria Tower is reached at the south-west angle, one of the most splendid structures of its kind, 75 feet square, 336 feet high, richly and beautifully groined, and decorated with statues and ornaments. This is the Royal entrance, leading to the Norman Porch, thence to the Robing Room, along the Royal Gallery, 110 feet long, to the Prince's Chamber, and so to the House of Peers, gorgeously enriched by ornamentation of many kinds, yet so harmoniously blended that the eye, although resting on such varied objects crowded together, is not wearied or dazzled by them. The House of Commons is reached by passing along the corridor across the Central Hall,

and is altogether simple in its decorations. From this point St. Stephen's Hall (covering the site of the ancient Chapel) is reached, and also Westminster Hall, which has been slightly altered at the upper end, to connect it, as a grand vestibule, with the main building. No description thus brief can give any idea of the amount of elaborate design and workmanship bestowed on this structure, which will carry down with honour to succeeding ages the name of the architect who designed and so nearly completed it. The building was commenced in 1837, as far as the coffer dams were concerned, the first stone was laid on April 27, 1840, by the architect's wife, without any public ceremony; and the first stone of the Victoria Tower was laid by that lady on her birthday, December 22, 1843. The House of Lords was opened on April 15, 1847; and on the 2nd of February, 1852, the building was brought so near completion that the new House of Commons and all the grand halls and corridors were opened, and the Queen alighted for the first time under the great tower. On the 11th of the same month Mr. Barry received the honour of knighthood at Windsor Castle, — an honour worthily bestowed by Her Majesty upon the architect, in recognition of his important public services.

Sir Charles Barry was suddenly removed from the midst of his labours. On the 11th of May, 1860, he was transacting business as usual at the Houses of Parliament, and on the following day went to the Crystal Palace at Sydenham. On his return he was seized with paralysis, which terminated fatally in a quarter of an hour, even before medical aid could be obtained. He was buried (in a grave near that of Robert Stephenson) at Westminster Abbey on the 22nd of May—an honour which is accorded to few, but which was signally appropriate in his case, since the modern work which will lend a lustre to his name overshadows that ancient pile. The solemn procession of Academicians, members of architectural

societies, representatives of foreign academies and learned societies, as well as members of both houses of Parliament, besides the many personal friends of the deceased, formed a touching scene, as it proceeded slowly along the side of the noble monument of his genius, between ranks of people, among whom were conspicuous the workmen from the building, who lined the way to pay respect to one who was as much revered by them as a master, as he was admired by his compeers for his kind and genial spirit, for his many excellent qualities as an accomplished gentleman, and for his genius and powers of mind as an architect. He had proposed to hoist the Royal Standard on the Victoria Tower on the Queen's birthday, but before it arrived he was suddenly removed, his death causing a general feeling of regret that he had not been spared to see the completion of his noble task, which is now left to his son to accomplish, as he had long aided his father in carrying it on in the past.

Many were the honours conferred upon Sir Charles Barry. He was elected an Associate of the Royal Academy in 1840, and R.A. in 1842, a Fellow of the Royal Society in 1849, and of the Institute of British Architects, by which Society he was awarded the Royal Gold Medal, in 1850; a Member of the Academy of the Fine Arts at Rome, in 1842; of Berlin, in 1849; Brussels, 1847; St. Petersburg, 1845; Stockholm, 1850; Denmark, Antwerp, the American Institute, &c. In 1855 the Gold Medal of Architecture was assigned to him at the Paris Exposition. A statue is to be erected to his memory (designed by Mr. Foley), raised by public subscription, and is to be placed in the Witnesses' Lobby in the Houses of Parliament.

His genius has triumphed over all the difficulties, annoyances, and opposition to which he was exposed from the time he commenced his great work to the close of his career. The clamour of the press and of the public, and the complaints of members of the

Legislature as to the way in which the work was carried on, and the general impatience at the time, labour, and expense involved in it, were very distressing and harassing to the architect; and many circumstances over which he had no control conspired to render his later years a period of great trial and endurance. The decay of the stone of which the building is constructed — magnesian limestone from Anston in Yorkshire — is greatly to be lamented; and no less the spoiling, by damp or other causes, of many of the art-decorations of the interior; yet, despite these things, Sir C. Barry has raised a structure which will be the architectural glory of the reign of Queen Victoria, and one which has been the means of calling forth the first decided patronage of English art by the Government of this country. Long may the noble structure endure as a monument of beauty, perpetuating the taste and skill of its architect!

CHAPTER XVI.

ASSOCIATES, WHO HAVE NOT SUBSEQUENTLY BECOME ROYAL ACADEMICIANS, ELECTED DURING THE PRESIDENTSHIP OF SIR M. A. SHEE, 1830–1850.

Painters: A. GEDDES, G. PATTEN, JOHN HOLLINS, THOMAS DUNCAN, T. S. COOPER, W. E. FROST, ROBERT THORBURN.
Engravers: ROBERT GRAVES and J. T. WILLMORE.

SEVEN painters and two engravers, elected as Associates during the period of Sir M. A. Shee's Presidentship, have hitherto remained in that rank. The painters are, A. Geddes, elected in 1832; George Patten, in 1837; John Hollins, in 1842; Thomas Duncan, in 1843; T. S. Cooper, in 1845; W. E. Frost, in 1846; and Robert Thorburn, in 1848. The engravers are Robert Graves, elected in 1836; and J. T. Willmore, in 1843.

ANDREW GEDDES, A.R.A., was born at Edinburgh in 1789, and was the son of David Geddes, an auditor of the Excise. He was educated at the High School and University of Edinburgh, and showed an early desire to become a painter, but was placed by his father in the same office with himself. He was therefore unable to commence his artistic career until after his father's death, when the late Lord Eldon encouraged him in his taste, by giving him free access, for the purposes of study, to his collection of pictures and drawings. By that nobleman's advice, he became a student at the Royal Academy in 1807, at the time when Wilkie, Jackson, and Haydon were studying there. In 1810 he returned to Edinburgh, and, in the course of the next four years, painted, among

other portraits, those of Wilkie, Henry Mackenzie — the author of "The Man of Feeling," — Dr. Chalmers, and other Scottish celebrities.

In 1814 he came to London; and having previously obtained a large amount of public approbation in Scotland, he then entered his name as a candidate for the Associateship at the Royal Academy. Not succeeding the first year, he withdrew it, and did not again apply for ten years, when he felt how unreasonable was the offence he took at not receiving an immediate recognition of his claims, to the prejudice of prior claimants. In 1815 he visited Paris, and spent a portion of each year after that period in London. In 1818 he painted a picture of 'The Discovery of the Regalia in Scotland,' introducing portraits of Sir W. Scott and other distinguished natives of Edinburgh. In 1828 he made a prolonged visit to Italy, Germany, and France; and after his return to England in 1831, he painted an altar-piece for the church of St. James, Garlick Hill, the subject of which was, 'Christ and the Woman of Samaria.' In 1832 he was elected an Associate of the Royal Academy. He was chiefly a portrait painter, but executed also a few historical pieces, and occasionally landscapes. His small full-length portraits are the best. He was a skilful etcher in the manner of Rembrandt, but his productions in this style were not published. One of his pictures, 'A Portrait of Terry, the Actor, and his Wife' — the sister of Patrick Nasmyth — who has read her husband to sleep, is in the Vernon Gallery. For four years before his death he suffered from the effects of consumption, and at length fell a victim to that disease, on the 5th of May, 1844.

GEORGE PATTEN, A.R.A., is the son of a miniature painter, and was born on June 29, 1801. Desiring to follow his father's profession, he became a student at the Royal Academy in 1816, and diligently applied himself to the study of the human form. Several years afterwards,

in 1828, he again became a student at the Academy—a rare circumstance in an artist's life—in order that he might qualify himself for the change in his style of painting which he was anxious to effect. He practised as a miniature painter till 1830, when he abandoned that method for oil-painting, which he has constantly pursued ever since. In 1837 he went to Italy, visiting Rome, Venice, and Parma, for the purpose of study, and was elected an Associate of the Royal Academy. After his return to England, he visited Germany, where, in 1840, he painted a portrait of the late Prince Consort, who subsequently conferred upon him the appointment of Portrait Painter in Ordinary to His Royal Highness. His chief employment has been in painting presentation portraits on a large scale, many of which have been annually exhibited at the Academy. Among his works of this class was a portrait of Signor Paganini (1833), the only one ever painted of the famous musician. This picture and another, 'Dante in Inferno,' were selected by the Royal Academy for exhibition at the Paris Universal Exposition in 1855. In addition to these he has produced a variety of classical and fancy subjects, in which he has displayed a great deal of spirit, and has succeeded in portraying natural flesh tints with great success. Among them are—'A Nymph and Cupid' (1831), 'A Bacchante' (1833), 'Maternal Affection' and 'Cymon and Iphigenia' (1834), 'Bacchus and Ino' (1836), 'The Passions' (from Collins's Ode), 1838, 'Eve' (1842), 'The Madness of Hercules' (1844), 'Hymen burning the Arrows of Cupid,' 'Cupid taught by the Graces,' and 'Flora and Zephyrus' (1848), 'The Destruction of Idolatry in England' (1849), 'The Prophet Isaiah,' 'Susannah and the Elders,' and 'The Bower of Bliss'—a subject from Spenser—(1858), 'Bacchus discovering the Use of the Grape, 'Apollo and Clytie' (1859), &c.

John Hollins, A.R.A., was born in 1798 at Birming-

ham, where his father was a portrait painter. His own practice was chiefly in the same style, his portraits being characterised by much freedom and vigour, although deficient in grace and delicacy of handling. In the early part of his career he painted some pictures illustrating history, and the works of the poets and novelists. Among these the best were, 'A Scene from the Life of Benvenuto Cellini;' 'Andrea del Sarto's first Interview with Lucrezia di Baccio del Fede, afterwards his Wife;' 'Tasso reciting his "Jerusalem Delivered" to the Princess Leonora d'Este;' 'Margaret at her Spinning-Wheel,' from "Faust;" 'A Scene from "Gil Blas,"' &c. Subsequently he began landscape-pieces, in which he introduced prominent figures, as in 'The Hayfield,' 'Dover Hovellers,' 'Coast-Guard—Cliffs near Dover,' 'A Scene on Deal Beach,' 'The Fish-Market and Port of Dieppe,' 'Grouse-shooting on the Moors,' 'Young Highlanders—Scene in Argyleshire,' 'Gillies with a young Heron,' 'Scene near Loch Inver, with Portraits;' 'A View of Loch Etive,' and one, painted the year before he died, in conjunction with F. R. Lee, R.A., 'Salmon-fishing on the Awe,' in which representations of several well-known sportsmen were introduced. He was elected A.R.A. in 1842, and died at his residence in Berners Street, on the 7th of March, 1855.

THOMAS DUNCAN, A.R.A., was born on 24th of May, 1807, at Kinclaven, in Perthshire, and was educated in Perth, where his parents went to reside soon after his birth. In his boyhood he took great delight in painting portraits of his young companions; and while yet a schoolboy, he painted the scenery for a dramatic representation of "Rob Roy," got up in his school. His parents feared that painting might be unprofitable as a profession, so placed him in a writer's office, where he fulfilled the allotted period of his engagement, and afterwards visited Edinburgh, where he became a student at the Royal

Scottish Academy, under the then new president, Sir W. Allan. His strong desire to become a painter, when guided and directed by judicious teaching, soon developed his natural talent; and in drawing the human figure he quickly excelled all his compeers in the Academy. His first exhibited picture was 'The Milkmaid,' followed by 'Old Mortality' and 'The bra' Wooer.' These alike displayed his correct drawing, fine feeling, and masterly execution to great advantage, and led to his appointment, at a comparatively early age, as Professor of Colour and Drawing in the Academy at Edinburgh, of which he was also elected an Associate.

Having thus acquired considerable local celebrity, Mr. Duncan, in 1840, sent to the Royal Academy Exhibition in London his picture of 'Prince Charles Edward and the Highlanders entering Edinburgh after the Battle of Prestonpans,' a fine work, afterwards engraved by Bacon. The next year he exhibited a lovely picture, 'The waefu' Heart,' from "Auld Robin Gray;" in 1842, 'Deer-stalking;' and in 1843, 'Prince Charles Edward asleep after the Battle of Culloden, protected by Flora M'Donald,' which has also been engraved, by Mr. Ryall. In this year he was elected an Associate of the Royal Academy. In the following year he exhibited 'Cupid' and 'The Martyrdom of John Brown of Priesthill in 1685.' While thus but at the commencement of a prosperous career, he was removed from this life on the 25th of May, 1845, in his 38th year. Had he been spared, he would doubtless have attained to eminence as a historical painter; for notwithstanding some defects in his costumes and accessories, there were so many excellences in his pictures, in their composition, colouring, and chiar'oscuro, that he could not fail to have risen to be one of the ornaments of the British school. His portraits also were faithful and artistic; that of himself was purchased by subscription by his countrymen, and presented to the Royal Scottish Academy.

There he bore a high name as a patient, kind, and anxious instructor of the students, and in all the relations of domestic life he was highly esteemed; hence his loss was alike lamented by his friends and by the admirers of art.

THOMAS SIDNEY COOPER, A.R.A., was born at Canterbury, on the 26th of September, 1803, and while yet a child his father deserted his family, and left him, as the youngest, to make the best of his own way in the world. The cathedral of his native city was an object which called forth the exercise of his pencil at an early age; and in sketching that and other objects which attracted his fancy, he employed his half-holidays from school till he was thirteen, occasionally earning a few shillings by the sale of his productions to strangers visiting the city. His mother at this time proposed to apprentice him to a shoemaker, carpenter, or house-painter, to relieve her in some measure from the expense of his maintenance; but fearing that he would then be prevented from practising that art to which he was so fondly attached, he remonstrated against it, urging that "he had a mind above it." Hence, in his fourteenth year, he found himself left entirely to pursue his own course; and for two years he continued his practice of sketching the scenes surrounding his home. "Thus," he says in a short autobiography published some years since in the "Art Journal," "I was occupied till I was sixteen, when, one morning, making a sketch of the north view of the cathedral from the suburbs, a gentleman approached me, apparently in bad health, and I did not appear to attract his notice till he came up to where I was sitting. 'Ah! you are drawing, my boy;' he said. 'Yes, sir,' I replied; 'I am drawing the church.' 'And your drawing is very clever, very well indeed,' he continued, after looking over it. He then said I should draw very well if I had some knowledge of perspective. 'What is that?'

I asked, "I never heard of the word.' 'Well,' he replied, 'my boy, it is that necessary principle of art that makes a thing look large although at a distance' (I now suppose he meant its retaining its real size although appearing small to the spectator); 'and if you will come to me to-morrow morning, I will teach you. My address is at the theatre.'" Cooper's new friend was a Mr. Doyle, by whom he was initiated into the first principles of art; but the season at the theatre soon expired, and his instructor left the place.

By the sale of his sketches he was subsequently enabled, at his own expense, to join Mr. John Martin's evening classes; and by assisting his junior pupils afterwards, received his own instruction gratis. Mr. Doyle returned to Canterbury the following year, but died soon after his arrival; and Mr. Dowton, the proprietor of the theatre, engaged Cooper to finish the scenery commenced by Doyle, and recommended him for similar employment at Feversham, where he painted the scenery for "Macbeth" and other pieces. In 1820 he went to Hastings, where he painted during the whole of the summer. At the request of his uncle, a clergyman, who objected to his wandering, uncertain mode of life, he came to London on the promise that he should become a student at the Royal Academy. Two years elapsed before he could accomplish this object; but in 1823 he began studying at the British Museum, and was introduced by Sir T. Lawrence to the Angerstein Gallery, and in 1824 to the schools of the Academy. After nine months spent there, however, his uncle declined to retain him any longer in his house; and from 1824 to 1827 his chief occupation was teaching at Canterbury and in the surrounding towns. Finding this employment greatly reduced by the arrival of a French gentleman who settled as a drawing-master in his native city, he resolved to try his fortune, in company with a schoolfellow, also an artist, in a foreign land. Accordingly they set sail from Dover for Calais, and there earned

a few francs by painting the portraits of the landlord of the inn at which they put up, and of several members of his family. They found similar occupation at Gravelines and Dunkirk, and proceeded by Bruges and Ghent to Brussels. There they took lodgings, and exhibited their drawings in the window. These attracted attention; and the pencil sketches of landscapes executed by Cooper proved very profitable and obtained many pupils for him. Thus for four years he continued to labour, enjoying the highest patronage of the place. He married an English lady resident there, and gained the friendship of Verboeckhoven, the great animal painter, to whom (although he was unable to devote any of his time to study under his guidance) he has always attributed his own success in that branch of the art for which he is now so much celebrated.

During a tour in Holland for the purpose of making sketches of the principal towns, Cooper had the opportunity of becoming acquainted with the works of the great animal painters of the Dutch school, and for the first time became impressed with the feeling that this style of art was not adequately developed in England. The Revolution which about that time broke out at Brussels, hastened his return to his wife, whom he found with her child, outside of the town at her father's house, and her only brother killed in the conflict. Dreadful scenes followed; and after nine months of anxiety and suffering, undergoing imprisonment and overcoming many difficulties, Cooper was compelled to return to England. In 1831 he again commenced his career as an artist in this country, without friend or patron. Conscious of his own love for art, and resolving to establish his reputation as a painter, he commenced a course of study, drawing animals in the fields and landscapes from nature during the day, and in the evening making pencil sketches and drawings on stone, to support his family.

Thus he continued to labour till 1833, when he exhi-

bited his first picture at the Suffolk Street Gallery, which, to his delight, was purchased by Mr. Vernon. "Then it was," he tells us in his autobiography, "on my first visit to my dear mother and family, that my townsmen received me with open hands, congratulating me on the distinguished position to which I was raising myself. Yes, these very persons who never helped me when I needed assistance, who never put forth the fostering hand to the 'poor artist boy,' now assumed the credit and participation in the honour I was gaining, and called me their distinguished townsman, and praised that structure to which they gave no helping hand! Subsequently, from year to year, I met with equal success, till, in 1845, I was elected an Associate of the Royal Academy; previous to attaining which object of my ambition, I lost her who was my best friend, who consoled me in all difficulties and sustained me in all circumstances, who rejoiced with me in my success and was one whose agreeable society and amiable disposition gained her many friends, and whose death has left a void which eternity only can fill." The wife to whom he thus tenderly alluded died in 1842.

For many years some of his works have been annually exhibited at the Royal Academy, and others also at the British Institution. The charm of his pictures lies more in the pure feeling of nature, and in the knowledge and masterly use of the means of representation which they manifest, than in the subjects chosen by him; for, like Cuyp and Paul Potter, his pencil wanders exclusively among farm-yard scenes and green pastures, whether on lowland or on moors, among oxen, cows, sheep, and goats. Since 1848, he has painted frequently in conjunction with F. R. Lee, R.A., in whose beautiful landscapes he has successfully introduced some of his most charming groups of cattle and sheep. His animals are perfect in naturalness of attitude and occupation, in colour and texture. All his pictures are more or less identical in character, but each is excellent of its kind.

He has painted more than a hundred large groups of cattle, &c., mostly commissions. In 1860 he deviated from his ordinary style, delicious as it was, and exhibited a snow scene, 'Crossing Newbiggin Moor, East Cumberland, in a Snow-drift:' a work of great truthfulness and power. Two good specimens of his usual subjects are in the Vernon Gallery, 'A Farm-yard: Milking Time,' a study near Canterbury, painted in 1834; and 'Cattle — Early Morning on the Cumberland Hills' (1847).

WILLIAM EDWARD FROST, A.R.A., was born at Wandsworth, Surrey, in September 1810. His father early discovered his unmistakable passion for art; and after he had learnt something of drawing from Miss Evatt, a neighbour, who was a clever amateur artist, he was introduced to Etty at the time when he was painting his picture of 'Woman Pleading for the Vanquished.' From that time he became the young aspirant's friend and adviser; and the subjects he chose are those to which Frost has since applied his own pencil. By his advice he was placed at Mr. Sass's Academy, in Bloomsbury Street, where he studied for three years during the summer months, and in the British Museum in the winter. In April 1829, he became a student at the Royal Academy, and diligently laboured to qualify himself for his adopted profession by constant attendance in the Life School. As the reward of his assiduity, he gained the first medals in each of the schools—except in the Antique, where he had Maclise for a competitor. He began his career by painting portraits, executing some three hundred such works in the course of the first fourteen years, few of which, however, were exhibited at the Royal Academy; only one in 1836, and two in 1839. In the last-named year he competed for the gold medal, and gained it, for his picture of 'Prometheus bound by Force and Strength,' which was exhibited the following year. In 1842, he exhibited, at the British Institution, a small picture full of humour,

entitled 'Consequence,' which at once found a purchaser; and in the Cartoon Exhibition at Westminster Hall, he gained the £100 prize for 'Una alarmed by the Fauns and Satyrs.' In 1843, he exhibited at the Academy a picture of 'Christ crowned with Thorns,' which was selected by a prize-holder of the Art-Union. In the same year, a sketch, 'Confidence,' was sold from the British Institution; and the next year, 'A Bacchanalian Dance,' from the same place, and 'Nymphs Dancing,' from the Academy.

These pictures were the beginning of that series of subjects of a sylvan and bacchanalian character, suggested by Spenser and Milton, which Mr. Frost has since pursued with so much success — combining the charm of the grace and loveliness of the female form with the brightness and beauty of the scenery of nature. In 1845 appeared his admirable picture of 'Sabrina,' engraved for the Art-Union of London. The next year 'Diana and Actæon,' bought by Lord Northwick, which obtained for him his election as an Associate in the following November. His picture of 'Una and the Wood Nymphs,' exhibited in 1847, was purchased by Her Majesty; and that of 'Euphrosyne,' painted in the next year for Mr. Bicknell, was afterwards repeated for the Queen as a gift to her Royal Consort, and obtained the prize at the Liverpool Academy, where it was also exhibited. His chief works since have been 'The Sirens,' 1849 and 1860; 'The Disarming of Cupid,' painted for the late Prince Consort, and 'Andromeda,' in 1850; the 'Wood Nymphs,' and 'Hylas,' in 1851; 'Nymph and Cupid,' and 'May Morning,' in 1852; 'Chastity,' 1854; 'Bacchante and Young Fawn Dancing,' 1855; 'The Graces,' 1856; 'Narcissus,' 1857; 'Euphrosyne,' 1858; 'The Daughters of Hesperus,' 1860; 'Venus lamenting the Absence of Adonis,' and 'A Dance,' 1861. He has also contributed annually some smaller works of great beauty and merit to the British Institution.

Although Frost has followed Etty in some degree in choice of subject, in mode of colouring, and style of composition, he certainly cannot be regarded as his imitator, for he differs materially from him in the chastely-correct and highly-finished manner in which he depicts the undraped nymphs in his pictures. They are always full of grace and refinement, of beauty and feminine simplicity; and there is nothing in his pictures which the most delicate and highly-cultivated taste could disapprove. Although he has confined himself to a certain class of subjects, he has so much inventive power, and such a well-stored mind, that, if he chose, he could labour with equal success in a much wider field. His works typify his character, which is described by all who know him intimately to be full of purity of thought and purpose, and of great amiability and gentleness of disposition.

ROBERT THORBURN, A.R.A., was born in March 1818, in Dumfries, where his father was engaged in trade, and where one of his brothers became a skilful carver in wood. He was educated at the High School there. When a mere boy, a lady observed him drawing on a stool in his father's shop, and afterwards helped him in his artistic efforts. In 1833 some gentlemen of the town provided him with the means of proceeding to Edinburgh, where he became a student at the Royal Scottish Academy. He was diligent and painstaking; and, under Sir Wm. Allan, made rapid and decided progress, and gained the highest prize. After residing for some years in Edinburgh, he went to London, and became a student at the Royal Academy in 1836. The Duke of Buccleuch gave him introductions to the best circles in the metropolis; and he has since devoted himself exclusively to portraiture, in which he has deservedly attained to great eminence.

The exquisite miniatures which he exhibited for many years at the Royal Academy were scarcely less attractive

to the visitors than those of Sir Wm. Ross; and it is to be regretted that this elegant branch of art has declined before the advance of the process of photography, since, whatever the superior advantages of the latter in some respects, we lose, in good miniatures, permanent artistic works of real beauty. Many of those by Thorburn were full-length portraits in a landscape or interior, which, thus elaborately detailed, constituted pictures of great interest; while the brilliancy of colour, the great power of expression, the exquisite finish, and the calm grace and dignity of position and feature with which he invested his subjects, rendered them worthy of careful study and examination.

In 1846 he received his first commission from Her Majesty, and he has since painted miniatures of most of the members of the Royal family. In 1848 he was elected an Associate of the Royal Academy. More recently he has painted large portraits in oil and chalk, which possess great freedom and power of resemblance; but they have not the especial attraction of the works by which he acquired his fame, although they are bright in general tone, and well painted both in the flesh and draperies.

ROBERT GRAVES, A.E., was born on the 7th May, 1798, in the parish of St. Pancras, and is a member of a family long celebrated as printsellers in London—his brother, Mr. Henry Graves, carrying on the business in Pall Mall which was established by Alderman Boydell, and continued by Hurst and Robinson, and Moon, Graves and Boys. In 1812 he became a pupil of Mr. John Romney, the engraver, and afterwards studied in the Life School, then held in Ship Yard, Temple Bar. From making a large number of drawings in pen and ink, he proceeded to engraving illustrations for the Annuals, the Waverley Novels, the "Art Journal," &c.

In 1832 Mr. Graves was married to Miss L. M. Percy,

by whom he has had two sons. On the death of James Fittler, he was elected an Associate Engraver of the Royal Academy, in 1836. He has since been engaged on many interesting and important works. Among the larger plates engraved by him are, 'The Abbotsford Family,' after Wilkie; 'The Examination of Shakspeare,' 'The Castaway,' and 'The First Reading of the Bible in Old St. Paul's,' all after G. Harvey, R.S.A.; 'The Highland Whisky Still,' after Sir E. Landseer; 'The Baron's Charger,' after J. F. Herring; 'Cromwell refusing the Crown,' after C. Lucy; and 'A Slide,' after T. Webster, R.A. Among his smaller plates, the best are, 'The Virgin with the Rosary,' after Murillo; 'The Children of George III.,' after Copley; 'The Sisters,' after Eastlake; 'The Princess Victoria Gouramma of Coorg,' after Winterhalter; and 'The Princess Amelia,' by Lawrence, from the originals in the Royal Collection. In all these productions there is evidence of a thorough knowledge of his art, and a successful rendering of the character and effect of the original works.

JAMES TIBBETTS WILLMORE, A.E., was born at Handsworth, in Staffordshire, on the 15th September, 1800. He was articled as a pupil to the late Mr. Radclyffe the engraver, of Birmingham; and in 1823 came to London, and was for three years an assistant of Mr. Charles Heath. He was elected as an Associate-Engraver by the Royal Academy in 1843.

He has engraved a large number of interesting and important works. Among them, 'Crossing the Bridge' and 'Harvest in the Highlands,' after Landseer; 'Tilbury Fort,' 'The Rhine,' and 'Powys Castle,' after Callcott; an 'Italian Town,' after Stanfield; 'The Gate of the Seraglio at Constantinople,' after Danby; and 'Ancient Italy,' 'Bellini's Picture carried to the Church of the Redemption,' 'The Golden Bough,' 'Mercury and Argus,' 'The old Téméraire,' 'The Temple,' 'The Dogana,'

'Tancarville,' 'Llanberris,' 'Llanthony,' 'Alnwick Castle,' and other works by Turner. In all of these he has displayed great taste and ability, and a desire carefully to render the style of the artists whose pictures he has engraved. Declining health has, unhappily, recently prevented him from pursuing his profession.

Sir C. L. Eastlake, P.R.A., from the portrait by J. P. Knight, R.A.

CHAPTER XVII.

THE ROYAL ACADEMY UNDER THE PRESIDENTSHIP OF SIR CHARLES LOCK EASTLAKE.

Choice of a new President — The late Prince Consort's Testimony to the Qualifications of Sir C. Eastlake for the Office — The President's First Address — The Great Exhibition of 1851 *— The Academy Dinner, and the late Prince Consort's Address — Conversazione for Exhibitors established — Distribution of Gold Medals — Changes in the Schools — The Science and Art Department established — The Guild of Literature and Art — Speeches at the Annual Dinner,* 1852 *— Varnishing Days discontinued — The National Gallery and the Turner Collection of Pictures — The new Historical Portrait Gallery — Formation of the Institute of British Sculptors — Engravers' Claims to full Academic Honours — The Dublin Exhibition,* 1853 *— The President's Address — Engravers elected as Academicians — Lord Mayor Moon's Dinner to the Royal Academy — The President appointed Director of the National Gallery — Paris Exposition,* 1855 *— Academy Exhibition,* 1856 *— Laws of Copyright in*

Art — Additional Lectures at the Academy — Gold Medals distributed by the President in 1857, *and his Address to the Students — Manchester Art-Treasures' Exhibition — The Sheepshanks' Collection — Report of the Commission on the Site for a New National Gallery — Parliamentary Proceedings relating to the Academy,* 1858-59 *— Proposed Assignment of a Site at Burlington House for a New Academy — Lord Lyndhurst's Address to the House of Lords — Communication between the Academy and the French Government, on Art — Retirement of Sir Robert Smirke, R.A. — Publication of a Report by the Council on the History and Proceedings of the Royal Academy — Alterations in the Exhibition Rooms — Admission of Female Students to the Schools — Revised Code of Regulations for Students — Changes among the Officers and Members — Exhibitions, and the Receipts from them — Items of Expenditure — Address of Condolence to the Queen on the Death of the Prince Consort — List of Present Officers and Members of the Royal Academy.*

FOR some time before the decease of Sir Martin A. Shee, the probability of that event — considering his enfeebled state during the last three or four years of his long and useful life — had naturally forced itself upon the attention of the Royal Academicians and the public. When, in August 1850, the venerable President who had so ably resisted all encroachments upon the rights of the institution, passed away, the members had no hesitation in nominating as his successor Mr. Charles Lock Eastlake, whose high reputation as a painter, whose abilities as a scholar and a writer upon art, and whose courtesy and high principle as a gentleman, combined to qualify him pre-eminently for the duties of the office which Reynolds, West, Lawrence, and Shee, had filled before him. A difficulty, however, presented itself, in the circumstance that he was at that time filling the office of Secretary to the Royal Commission on the Fine Arts; and it became a question whether he could discharge the onerous duties of that office, and yet occupy the high position to which his brethren desired to elevate him in the Royal Academy. He felt that he was bound in honour to retain his post in the Royal Commission, which he had filled with so much advantage to the arts, and to the country, since its formation, until his labours were completed; and it was not till it was determined that he should continue to hold that office, that he accepted the added dignity of

the Presidentship of the Royal Academy. Her Majesty had previously privately intimated to Sir Edwin Landseer (who was then at Balmoral), that Eastlake's appointment would be highly agreeable both to herself and the Prince Consort. This was made known to him by Leslie, who says, "we had determined to vote for him whenever the vacancy should occur, long before we knew how acceptable the choice would be to the Queen." Thus unanimously raised to the position for which he was so eminently qualified, Mr. Eastlake was informed that Her Majesty had been pleased to confirm the selection of his brother Academicians, and to bestow on him the honour of knighthood; and the late lamented Prince Consort, as President of the Royal Commission, bore testimony to the value of the services rendered by Sir Charles Eastlake as its Secretary, on the occasion of the first annual dinner at the Academy after his election as President (May, 1851), when his Royal Highness said:—

"Although I have, since my first arrival in this country, never once missed visiting the exhibition of the Royal Academy, and have always derived the greatest pleasure and instruction from those visits, it is but seldom that my engagements will enable me to join in your festive dinner. I have, however, on this occasion, made it a point to do so, in order to assist at what may be considered the inaugurative festival of your newly-elected President, at whose election I have heartily rejoiced — not only on account of my high estimate of his qualities, but also on account of my feelings of regard towards him personally. It would be presumptuous in me to speak to you of his talent as an artist, for that is well known to you, and of it you are the best judges; or of his merits as an author, for you are all familiar with his books — or, at least, ought to be so; or of his amiable character as a man, for that also you must have had opportunities to estimate; but my connection with him now for nine years, on Her Majesty's Commission for the Promotion of the Fine Arts, has enabled me to know, what you can know less, and what is of the greatest value in a President of the Royal Academy — I mean that kindness of heart and refinement of feeling which guided him in all his communications, often most

difficult and delicate, with the different artists whom he had to invite to competition, whose works we had to criticise, whom we had to employ or reject."

It has already been stated that the Academicians voted an annual pension of £300 a year to Sir M. A. Shee during the last few years of his life. On the election of his successor to the presidental chair, it was proposed by C. R. Leslie that the sum thus voted should be continued, and the suggestion was readily adopted. He tells us, however, that "some of the Academicians considered it undignified that the President of the Royal Academy should be paid for his services—a view, I confess, entirely opposite to that which I take of the matter. In the first place, £300 a-year (voted until the bequest of Chantrey comes into effect) is no payment for the time and money the President is now called on to expend in the service of the Academy; and in the second, it seems to me that it would be much less dignified in that body to allow a distinguished artist to make the great sacrifices he must make for the benefit of the institution, wholly without remuneration."

Sir Charles Eastlake made his first public appearance as President on the 10th of December, 1850, the eighty-second anniversary of the foundation of the Royal Academy, when a large number of the Academicians and Associates assembled to witness the distribution by him of the prizes to the students. In a brief address, he referred to the time when he had himself been one of their number in their old rooms at Somerset House, and had to contend with all the difficulties and disappointments which must be felt at some time or other even by the most assiduous in the path to artistic reputation; and he put it to them, that if such be the lot of the diligent students, what can they expect who neglect half the opportunities afforded them for improvement, or mis-spend the time which ought to be employed in close and energetic study? While thus urging all to greater perseve-

rance, he however complimented the students upon the attention, good conduct, and satisfactory progress they had manifested during the past season, and which had determined the council to award an extra medal in each of the schools. Before dispensing these valued gifts, he referred to the great and varied talents of the late President, Sir Martin Archer Shee, alike as a painter and as a poet and writer on art, and also to his kind and judicious deportment towards the students, upon whom he always endeavoured to inculcate the principles of sound morality and the habits of gentlemen, while urging them to store their minds with subjects upon which to exercise the art of which they were acquiring a knowledge. Allusion was also made to the resignation of the office of Keeper, by Mr. George Jones, whose watchful attention to all the wants and interests of the students, and his habitual courtesy and kindness, had won for him the high esteem and respect of all those placed under his guidance in the schools. The office has since been filled by Charles Landseer, R.A.

The year 1851 will be memorable in English annals as that in which the Exhibition of the Industry of All Nations was held, and which was the precursor of many similar displays in other countries, and in our colonies, in subsequent years. The first suggestion for this great design was made by the late lamented Prince Consort, who, in this as in so many other things, showed his wisdom, taste, and judgment, and practically exercised an influence for good upon the country which was so proud to own him as only second to the Sovereign in their regard and honour; and whose removal in the midst of his useful plans and purposes has shed so deep a gloom, not only over the inner circle of the Royal Family, but over the whole country. We did not know how much we loved him till he had been called to his reward; we did not estimate his ceaseless labours for the promotion of all that was good and useful in social progress, in literature, science

and art, until his work was done, and we could no longer reap the advantage of his highly cultivated intellect and his no less noble heart, both alike devoted to the welfare of our country.

Although the Fine Arts, strictly so called, with the exception of sculpture, found no place in the Crystal Palace in Hyde Park, the application of art to manufactures, and the improvements suggested in the design and ornamentation of objects in every-day use in our homes, produced a most beneficial effect upon the popular taste for the beautiful. Sculpture found in that building a noble opportunity for displaying its powers. Baily, McDowell, Foley, Marshall, and Weekes, contributed by their works to maintain, in conjunction with other English sculptors, the reputation of our native artists in competition with those of other nations. The impulse thus given to art-manufacture, and to the cultivation of a more refined taste in design and for the Fine Arts, has since shown its fruits in the remarkable improvement and progress which has taken place in both respects within the last ten years. That six millions of visits to the Great Exhibition were paid for, and that a surplus of some £150,000 should remain after all expenses incidental to the undertaking were defrayed, is a proof of the wide influence which it exercised upon the population of England, and upon those who were attracted by it to our shores from abroad.

The opening of this remarkable Exhibition immediately preceded that of the Royal Academy, and for a short time considerably diminished the number of those who usually throng its rooms for the first few weeks after the opening. Subsequently, the number of visitors to the Academy increased beyond those of any preceding year in its history; and to meet the necessity of affording as many as possible of the strangers then visiting the metropolis an opportunity of seeing our chief annual display of art, the exhibition was kept open till the 16th of August,

instead of being closed, as usual, in the last week of the month of July. The large number of 136,821 persons visited the exhibition, and the amount of the receipts from the charge for admission and the sale of catalogues in the year 1851, was £9,017 9*s*. The exhibition was admitted to be one of the most interesting that had been seen for years, and was rich in works of merit. The members of the Royal Academy mustered in great force, that foreigners visiting England might not form an erroneous view of the powers of British artists. As many as 1,389 works were exhibited, and, of course unavoidably, a very large number were also excluded and rejected from want of space or lack of merit.

We have already stated that the late Prince Consort was pleased to honour the Academicians with his presence at the annual dinner on the 5th of May, 1851, and that, when responding to the toast in which his health was proposed, he first gave the testimony, already quoted, of his high estimation of the value of the services of the new President, while fulfilling the duties of his office as Secretary to the Fine Arts Commission. He then proceeded to speak on the special subject of the evening, in terms alike eloquent and impressive, manifesting that delicate appreciation of what is beautiful and valuable in art, and that true knowledge of its purposes and requirements which he so eminently possessed; and, by his wise remarks on the right character of criticism, showing his kind and thoughtful regard for the sensitive feelings of those who contribute by their works to the enjoyment of others. His words are now, alas! treasured with a melancholy interest; and we thankfully preserve the address which he made on the only occasion when he honoured the Royal Academy dinner with his presence. He said:—

"Gentlemen,—The production of all works in poetry or art requires, in their conception or execution, not only an exercise of the intellect, skill, and patience, but particularly a concurrent

warmth of feeling, and a free flow of imagination. This renders them most tender plants, which will thrive only in an atmosphere calculated to maintain that warmth; and that atmosphere is one of kindness — kindness towards the artist personally, as well as towards his production. An unkind word of criticism passes like a cold blast over their tender shoots, and shrinks them up — checking the flow of the sap which was rising to produce, perhaps, multitudes of flowers and fruit. But still criticism is absolutely necessary to the development of art; and the injudicious praise of an inferior work becomes an insult to superior genius. In this respect, our times are peculiarly unfavourable, when compared with those when 'Madonnas' were painted in the seclusion of convents; for we have now, on the one hand, the eager competition of a vast array of artists of every degree of talent and skill, and, on the other, as judge, a great public, for the greater part wholly uneducated in art — and this led by professional writers, who often strive to impress the public with a great idea of their own artistic knowledge by the merciless manner in which they treat works which cost those who produced them the highest efforts of mind and feeling. The works of art, by being publicly exhibited and offered for sale, are becoming articles of trade, following, as such, the unreasoning laws of markets and fashion; and public and even private patronage is swayed by their tyrannical influence. It is, then, to an institution like this, Gentlemen, that we must look for a counterpoise to these evils. Here young artists are educated, and taught the mysteries of their profession; those who have distinguished themselves, and given proof of their talent and power, receive a badge of acknowledgment from their professional brethren, by being elected Associates of the Academy, and are, at last, after long toil and continued exertion, received into a select aristocracy of a limited number, and shielded in any further struggle by their well-established reputation, of which the letters 'R.A.,' attached to their names, give a pledge to the public. If this body is often assailed from without, it shares only the fate of every aristocracy; if more than another, this only proves that it is even more difficult to sustain an aristocracy of merit than one of birth or of wealth, and may serve as a useful check upon yourselves, when tempted, at your elections, to let personal predilections compete with real merit. Of one thing, however, you may rest assured; and that is, the

continued favour of the Crown. The same feeling which actuated George III. in founding this institution, still actuates the Crown in continuing to it its patronage and support, recognising in you a constitutional link, as it were, between the Crown itself and the artistic body; and when I look at the assemblage of guests at this table, I may infer that the Crown does not stand alone in this respect, but that those feelings are shared also by the great and noble in the land. May the Academy long flourish, and continue its career of usefulness!"

The close of the exhibition, the opening of which was thus auspiciously inaugurated, was followed by a Conversazione to the general body of exhibitors, which was attended by a large number of visitors, and proved exceedingly attractive to all who were present. The brilliantly lighted rooms gave a new aspect to the pictures and sculptures, while the gay and tasteful dresses of many of the guests added much to the beauty of the scene. The President, wearing his gold chain and medal of office, and the Secretary and some other members, received the guests as they arrived. Besides the exhibitors, the officers of the other art societies in London were invited, and several distinguished foreign artists who were in this country at the time. Light refreshments were provided in abundance, and the whole entertainment was a decided success. It has since been annually repeated, and still retains its popularity. This entertainment is a substitute for the birthday dinner—to which, formerly, only the Academicians and their friends were invited—and manifests the wish of the members to do what they can to extend their hospitality to the whole brotherhood of artists.

One valuable result of the Great Exhibition of 1851 was the comparison it caused to be instituted between our manufactures and those of other countries, and the consequent efforts which were made to improve the public taste. The Government, in 1838, had taken the subject of Art-education into consideration, and had established

the School of Design at Somerset House, to train designers for manufactures; but its progress had been very slow, only twenty-one branch schools having been established in the provinces during twelve years, and these chiefly subsidised by the State. After the discovery of our national deficiency in the art of design, in 1851, further efforts were made, first by the formation of the Department of Practical Art, and then by the present Science and Art Department, under the Committee of Privy Council on Education. The objects sought, as respects art, are to train male and female teachers; to give them certificates of qualification, and to make them annual fixed payments; to aid and assist in the establishment of self-supporting local schools of art; to hold public examinations, and to award medals and prizes; and to establish a central museum of works of art, and a library of books and engravings, from whence they may be circulated among the schools of art. The plan has been very successful, under the able management of Mr. Redgrave, R.A. Between 80,000 and 90,000 persons are now under art instruction in about ninety schools in various parts of the country, at an average expense of 8*s.* 6*d.* each. These measures cannot fail to effect, as indeed they have already produced, a vast improvement in the application of design to manufactures. In former years, the Royal Academy students often afterwards found employment in this way; hereafter, it will only be students of a much higher class who will seek admission to its schools, where a corresponding standard of excellence in the higher branches of art is maintained.

The question as to the removal of the National Gallery, and therefore, as a consequence, the position of the Royal Academy in Trafalgar Square, was again mooted in 1851. A Commission was appointed, of which Sir Charles Eastlake, Sir Richard Westmacott, and Mr. Ewart, M.P. were members, to decide on an estimate and plan for a new National Gallery. Her Majesty offered a site

in Kensington Gardens, and the Committee stated their opinion that a site, either there or in the neighbourhood of Hyde Park, would be desirable, and might be obtained on advantageous terms. Lord John Russell, in presenting the report, stated that the Government would consider and decide upon the whole subject before the next session of Parliament; and in the following year the question was again submitted for the consideration of the House.

In the schools of the Academy an appointment was made in 1851 by which it was hoped that the efficiency of the instruction given to the students would be promoted — Mr. Woodington, a sculptor of refined and poetic taste, being selected to act as the Curator of the School of Sculpture. He resigned the appointment in 1855, and was succeeded by Mr. Loft, who still retains it. Mr. Lejeune, an artist whose figure-drawing and colouring are pre-eminently true and rich (and to whom the gold medal was awarded in 1841 for his painting of 'Samson bursting his Bonds'), was chosen as Curator in the School of Painting in 1848. These appointments were made in addition to the duties of the Visitors in the schools. It was in 1852 that the medal for the best painting from the living draped model was established, in lieu of that which had previously been given for the best copies from pictures made by the students. The latter practice was commenced in 1815, when the system was adopted of selecting from the Dulwich Gallery* a number of pictures, not exceeding six, for the purpose of being copied by the students. The first Curator in the Painting School was J. Frereson, appointed in 1815, who resigned in 1835, when A. J. Oliver, A.R.A., succeeded him till 1842. Samuel Drummond, A.R.A., and M. A. Archer preceded Mr. Lejeune in the same office.

* The Gallery was placed by the will of the widow of Desenfans, to whom it was first bequeathed by Sir F. Bourgeois, in the charge of the members of the Royal Academy, as Curators of the collection, and they fulfilled this trust until the Act of Parliament, in 1857, remodelled the whole constitution of the establishment.

The prizes awarded in 1851 to the students included three gold medals and nine silver ones. The President having remarked upon the various works submitted in competition, proceeded to distribute these prizes, and afterwards addressed the Students upon the general principles of art in each of its branches, without, however, trenching upon the province of the several professors of painting, sculpture, and architecture. He dwelt specially upon form, and on the necessity of unequal quantities in composition on flat surfaces, as being essential to picturesque representations. Afterwards he advocated careful finish in drawing, without falling into minute elaboration in painting; and, from his well-stored mind, quoted the various authorities on art with which he is so thoroughly familiar, in support of the principles he recommended for adoption.

Among the other events by which it was rendered noticeable, the year 1851 gave birth to an association entitled the "Guild of Literature and Art." It was founded by Mr. Charles Dickens, Sir E. B. Lytton, and a number of eminent literary and artistic associates. The chief points in its constitution were, that no professional working member was to be admitted until he had insured his life for at least £1,000; that there should be a sick fund for the relief of subscribing members during illness; and that annuities should be founded, to which members of either profession, or their widows, should be eligible. It was proposed "to associate an honourable rest from arduous labours with the discharge of congenial duties in connection with popular instruction;" for "each member will be required to give, either personally or by a proxy —selected from the Associates, with the approval of the Warden — three lectures in each year; . . . they shall usually relate to letters or art. The offices of endowment will consist of a Warden, with a house and salary of £200 a year; of Members, with a house and £170 a year, or, without a house, £200 a year; and of Associates, with a

salary of £100 a year." Sir E. B. Lytton offered to present the land for these residences, and wrote a comedy, "Not so bad as we seem," which was sold for £550. Mr. Dickens and Mr. M. Lemon composed a farce, "Mr Nightingale's Diary;" and a company of eminent amateurs, authors and artists, performed these plays, thus adding £3,000 to the fund. The qualification of authors who are eligible is defined; and artists must be "exhibitors of either sex, of works of original design in painting, sculpture, or architecture, at any public exhibition in the United Kingdom, designers of approved merit for engravers, and engravers." An entrance fee of two guineas is required; and the honorary members are donors of a fixed sum per annum. In 1853 it was found that an Act of Parliament was required to legalise the Guild as a benefit society, and it was obtained in June 1854. By a legal technicality, seven years had to elapse before the funds could be appropriated, and this time having expired, we may soon hear of the plan being carried out by its founders, themselves practical men, desiring to establish a means whereby a self-helping provision may be made for authors and artists.

The annual dinner preceding the exhibition of 1852 passed off with more than usual *éclat*. It was held on the 1st of May, the birthday of the Duke of Wellington, who was present, and whose health was drunk with especial enthusiasm. An amusing instance of the friendly pleasantry of rival statesmen was given in the appeal which Mr. Disraeli — as Chancellor of the Exchequer in the new Government then recently formed by the Earl of Derby — made to Lord Russell, to combine with him in carrying out some plan for the promotion of art. "I cannot forget," he said, "that if the House of Commons be appealed to for this great object, there sits here one who is distinguished for ability, and who is — what I have no claim to be — an eminent and successful statesman. If I could be assisted by the noble Lord, the member for

London—if he would but exert his authority in that house, on whatever side he may sit, I might, indeed, indulge in the hope that I could succeed in fulfilling your expectations—in achieving a great result that has been too long delayed, and to which my noble friend so significantly alluded to-night. I will indulge in the hope, from that reference, that a palace may arise in the great metropolis, worthy of the arts, worthy of the admiration of the foreigners, worthy of this mighty people, as the becoming emporium where all the genius and inventions of man may be centred and celebrated. But to accomplish that hope, we must enlist all the sympathies of all the parties in the State; and it is not to me, but to those whose long services and the evidence of whose great abilities have gained the confidence of the country, you must look; and if assisted by the noble Lord, the member for the city of London, then, indeed, the Royal Academy and this company may expect the accomplishment of that which they have so long desired." His Lordship, in a genial reply, readily promised his aid, and complimented Mr. Disraeli in the following terms; "I ventured last year to observe, that it was remarkable how many persons, eminent in the arts, had succeeded in literature, and that we had no better works than those written by painters who at the same time were at the head of their profession; and I stated that I had not remarked that many of those great in literary eminence, had shown similar proficiency in the art of painting. Mr. Burke and Mr. Macaulay were both famous in literature; but I do not know that either of them could produce a painting equal to any in this room. Now this is an arena which yet remains open for the Chancellor of the Exchequer; and as he has succeeded in so many other things already, I hope he will try to succeed in the fine arts, as he has done in literature and, as I must say, he has done in political science." Lord Derby expressed his hope that his administration "might have an opportunity of testifying their goodwill to a

pleasing and delightful art, by providing a more fitting and more adequate locality for the treasures of ancient and modern art accumulating in the country."

It had hitherto been the custom to regard the anniversary dinner as one of a private nature—a gathering of the members of the Royal Academy and of the friends and patrons of art—who met in social converse to inaugurate the annual display of the works of art collected for exhibition. But when it was known, in 1851, that H.R.H. the Prince Consort and many illustrious personages formed part of the assembly, and that in the speeches made on these occasions so much of talent and good feeling were displayed by those whose words were valued by the public—the desire was generally expressed in all circles that some account of the proceedings might be given in the newspapers. To meet this wish on the part of the public, the practice of inviting a reporter of the "Times" newspaper to be present at the entertainment was commenced in 1852, on the understanding that other newspapers would be furnished with a report of the proceedings by him. Since which time not the least part of the interest of the newspaper on the day following the Academy dinner, is the account of the pleasant manner in which the leaders of our great political parties harmonise when they meet in the home of the arts of Peace; and how men, eminent in varied walks of life, find a common bond of sympathy and concord on these occasions.

The Academy exhibition of 1852 was of general average merit—noticeable chiefly for the many good pictures by the younger painters, rather than for any striking works by those whose fame was already made. As many as 1,492 works were displayed. It was in this year that the privilege of "varnishing days," previously permitted to the members of the Academy, was abolished. Sir Charles Eastlake referred to the fact at the dinner of "The Artists' Benevolent Fund," and stated that the

practice would have been discontinued long before, but that the works of Turner (who died the preceding year) gained so wondrously by the process, that it would have involved a great loss to his pictures to have excluded them from the benefit of his final touches. The Academicians, however, had no wish to retain a privilege which might give them an undue advantage over others, and therefore all pictures would thenceforward be hung as they were sent to the Royal Academy. As a further extension of the principle of giving publicity to the proceedings, the art-critics for the newspapers, &c., were admitted to the private view of the exhibition. At its close, the soirée to the exhibitors was again held, and attracted a large company of artists and others.

Various subjects bearing on the promotion of art were brought before Parliament in 1852. Mr. Hume, in the House of Commons, proposed the removal of the National Gallery to Kensington Palace, as a measure which would save the expense of erecting a new gallery. Mr. Ewart, as a member of the Royal Commission appointed in the preceding year, stated it to be their unanimous opinion that the best site for a new building would be to the north of Kensington Gardens, looking to the Uxbridge Road, and enclosing such a portion of the gardens as might serve the purpose of an ornamental garden, with fountains and statues. The Chancellor of the Exchequer stated that Her Majesty and the Prince Consort, as well as the Government, were very desirous that the subject should be duly and considerately weighed, as it was of the most critical importance that no mistake should be made when the final step was decided upon. The noble bequest made by Turner, of his gallery of paintings, increased the necessity for providing additional accommodation for the public exhibition of the national pictures, and a proposal made by Earl Stanhope (then Lord Mahon) that a small sum should be annually voted for the purpose of

establishing a British Historical Portrait Gallery[1] of eminent persons who had distinguished themselves in past ages, and whose deeds or writings gave them a claim to national distinction, also indicated that a feeling for art was taking deep root among us, and developing itself in new forms of usefulness; while a passage in the Royal speech, on the opening of the new Parliament by Her Majesty, on the 11th November of this year, led to the supposition that the Government were about to enter upon the patronage of art to an extent never before attempted. Her Majesty's words were—"The advancement of the fine arts and of practical science will be readily recognised by you as worthy of the attention of a great and enlightened nation. I have directed that a comprehensive scheme shall be laid before you, having in view the promotion of these objects, towards which I invite your aid and co-operation."

The Prince Consort also—whose constant activity in every good and great work has enshrined his memory so brightly in the hearts of our countrymen—took advantage of the appointment of the Select Committee on the National Gallery, to lay before them (April 25, 1853) a plan which he had prepared for the formation of a collection of paintings illustrative of the history of art (as far as possible from the earliest times), first by specimens of ancient art, and afterwards of the various schools of painting; and with this object His Royal Highness caused

[1] Although this collection is yet in its infancy, and is not formed with any view to collect portraits notable as works of art, but rather those of celebrated personages, it already contains many interesting works by members of the Royal Academy. Among them, Reynolds's portraits of himself in 1749, Sir W. Chambers, Lord Ashburton, Admiral Boscawen, the first Marquis of Lansdowne, and W. Pulteney, Earl of Bath; George Colman, by Gainsborough; Dance's Lord Clive; Beechey's Viscount Bridport, and Mrs. Siddons; Dawe's Princess Charlotte, and Dr. S. Parr; Lawrence's Sir J. Macintosh, and Right Hon. W. Windham; Opie's portrait, by himself; Phillips's portraits of Sir F. Burdett, Charles Dibdin, and Sir F. Chantrey; Northcote's Viscount Exmouth, and Dr. Jenner; Sir M. A. Shee's portrait of Sir Thomas Picton; Arkwright, Darwin, and Wright (of Derby), by that artist; and W. Wordsworth, by H. W. Pickersgill.

a detailed classified catalogue to be made, enumerating the masters and principal followers of each school, arranged in historical order, "a glance at which would show not only what the gallery already contains, but what would be wanting to make such a collection complete." He hoped that by this means specimens of particular schools would be presented or purchased, which were previously wanting; but wisely suggested that "care should always be taken that the picture so purchased should be both a standard work of the master whom it was sought to represent, and that it should possess merit in itself as a work of art." The catalogue brought down the history of painting from the earliest times to the date when it was prepared, not including the name of any artist then living. In conclusion Sir Charles Grey was requested to state that "His Royal Highness is anxious that it should be clearly understood that he is actuated solely by the interest he has always taken in the subject of their enquiry, and that nothing can be further from his wish than to influence in any way either the course of that enquiry or the recommendations in which it may result."

While thus the prospects of art seemed to have entered upon a new era of prosperity, there were movements among some of its professors having the same end in view, while also seeking to advance their own interests. It was in 1852 that the formation of "The Institute of British Sculptors" was first proposed by a Committee of some of the most eminent sculptors (among whom were five Members of the Royal Academy), who hoped thus to benefit their own profession by creating union amongst its members, and by bringing their art more prominently before the public. Engravers, also, were seeking to obtain a higher status in the Royal Academy; and a petition to the Queen was prepared and signed by G. Burnet, G. T. Doo, W. Finden, E. Goodall, J. Pye, J. H. Robinson, and J. Watt, praying Her Majesty to give her assent to any proposal the Academy might think right to make, to

entitle engravers to full membership. The question was deliberated upon in the meetings of the Academicians, and many of its most distinguished members desired to recommend some arrangement by which the still vexed question might be finally set at rest. Her Majesty, as the Patron of the Academy, was also pleased to recommend the General Assembly to consider in what way the wishes of the engravers could be met; and a modification of the laws on the subject was subsequently made.

The death of John Landseer, the engraver, in this year, led to the whole question of the position of engravers being discussed in the Academy; and it was on the occasion of the election of his successor, that Leslie, as a member of the Council, proposed that the exclusion of engravers from the highest Academic honours should be reconsidered. He said that on former occasions when the point had been discussed, he had been among the opponents of the measure; but he had changed his opinion after a careful examination of the question in its relation to the arts and to the Academy, and therefore wished to take what steps he could to bring about an alteration of the laws on the subject. The great battle was always about the relative dignity of the art; but, he adds, "whatever that may be, I cannot look at the best works of the best engravers, and not feel that they are the productions of genius." In his "Autobiography" he has stated his views at length on the subject. He did not doubt that Sir Joshua Reynolds and others were sincerely of opinion that engravers should receive an inferior distinction to that conferred on painting, sculpture, and architecture, because it is an art not requiring inventive power. But he knew that it had been found difficult to fill the number of six Associate-Engravers added in 1769 to the Academy; that many years elapsed before it was complete, and that it did not then include the engravers who were at the head of their profession, for they would not receive an inferior distinction as a final recognition of

their talents. James Heath and John Landseer accepted the rank in the hope, as members of the Academy, of effecting an alteration in the laws respecting engravers; and Leslie observed as years rolled on, that the advocates of such a change increased, when it was found that the law, originally deemed a wise one, acted prejudicially. He felt that artists owed much to engravers — that Hogarth, Wilkie, and Turner had made fortunes by the engraving of their works; and that the purchase of pictures for engraving had become one of the chief means of patronage to painters. When to these considerations he added the fact that a large number of eminent engravers had stood aloof from the Academy, he came to the conclusion that the title of Associate-Engraver would cease to be an honour if it continued to be refused by the most celebrated members of that profession; and he therefore urged their admission to equal rank with artists, at the same time acknowledging that "if the Academy could be filled with such artists as Reynolds, Gainsborough, Wilson, Chambers, Banks, and Flaxman, there would unquestionably be no room for the best of engravers."

The next year (1853) was one of comparative quietude in the Academy and in the world of art. The exhibition contained 1,465 works, and the greater portion of those which possessed real merit were either commissioned or were disposed of soon after the opening of the exhibition — the demand for modern English pictures in this year having far exceeded that of any previous one.

The distribution of gold medals to the students, in addition to the ordinary annual award of silver medals, was made this year on the 10th of December; and Sir Charles Eastlake, besides commenting on the works of the successful competitors, and on the advantages of instruction founded upon a classical basis, delivered a discourse of a purely practical character, in which he dwelt first of all upon the question as to the advantages and disadvantages of Academies, pointing out that there are certain

common principles which all men educated in art must acknowledge, and which it is the purpose of the academic system to teach; but that, beyond these immutable principles, Academies do not impose rule or precept. He cited Wilkie and Turner as instances of contrasting views, yet both triumphantly successful in the opposite courses which they followed, while both submitted to those common principles of art which have been universally acknowledged from the days of Giotto to the present, and which it is the province of Academies to teach. The President afterwards urged the necessity of truth and distinctness of representation, and of careful attention to the functions of the limbs, and especially the hands, in the drawing of figures, illustrating his remarks by reference to the pictures of Raffaelle and Da Vinci, in which the hands are often rendered impressively effective.

A notable event in the annals of the same year, was the opening of the Exhibition of Art and Art-Industry in Dublin, which originated in the magnificent offer of one of its citizens, Mr. William Dargan, to supply the necessary funds for its erection, and for carrying out the project. There was a Fine-Art Court in this building, for the exhibition of pictures, one side of which was filled with the works of British artists, numbering upwards of one hundred, including specimens by Lawrence, Turner, Mulready, Landseer, Leslie, Etty, Collins, Callcott, Herbert, Goodall, Stone, Uwins, Maclise, and other members of the Royal Academy.

In the year 1854, the exhibition at the Academy contained 1,531 works, every available space being filled, even the staircase being embellished with engravings, although some 2,000 works were excluded. It was considered one of the best displays, in point of merit, which had been made for many years, numbering Frith's 'Life at the Seaside,' Maclise's 'Strongbow,' Ward's 'Sleep of Argyll,' Leslie's 'Rape of the Lock,' Poole's 'Troubadours,' W. H. Hunt's 'Light of the World,' and 'The

Awakening Conscience'—two of the most remarkable productions of the pre-Raffaellite school. The annual dinner took place on the 4th of May, and the conversazione to exhibitors and others was held as usual at the close of the exhibition. The Professor of Painting, the talented C. R. Leslie, resigned the appointment, and was succeeded by Mr. Hart, who still fills the office. The opening of the Crystal Palace at Sydenham, in this year, is an event not to be passed by unnoticed, inasmuch as the building affords many opportunities for displaying works of art, especially sculpture, and may be made conducive to the advancement of the Fine Arts in all their different branches, both by teaching and illustration, under judicious and tasteful management.

The 10th of February, 1855, was the day on which the first engraver was admitted to full Academic honours, Mr. Samuel Cousins being the recipient of the long-coveted distinction sought for by the profession of which he is a member. He was the first Associate, elected in November, 1854, under the new law, by which engravers of that class were rendered eligible for the higher rank. In the same year the practice of filling vacancies within three months, instead of waiting for the annual election, was introduced, and thus the full number of members can now be completed in a much shorter period than was formerly the case. This rule was also extended at a later period (1860), to the election of Associates. The exhibition contained 1,558 works, and called forth "Notes on some of the principal Pictures exhibited in the Rooms of the Royal Academy," by John Ruskin, the first of a series which he continued for several years. The exhibition was preceded and followed by the usual annual dinner and soirée. In addition to these entertainments, the members of the Academy were all invited to the Mansion House, to dine with the Lord Mayor, Sir Francis Graham Moon, Bart., formerly a print publisher in the City, who followed the example of the worthy Alderman

Boydell, in his enterprise and energy, and in producing a large number of engravings from the works of the best artists of the English school. One noble specimen of his success in this most refined branch of commerce is the folio edition of Roberts's "Holy Land, Egypt, Nubia, &c.," upon which an enormous capital was expended. It was a graceful act on the part of one whose fortune was made by art, to gather around him during his mayoralty the members of the profession to which he was so much indebted, and who owe him also a large debt of gratitude for his promotion of a taste for the highest class of pictures. The banquet to the Academicians, the heads of the other art institutions, and representatives of several learned societies in London, was held at the Egyptian Hall of the Mansion House on the 7th of July, 1855. The President of the Royal Academy acknowledged the toast of "the Artists," and Mr. T. H. Hope that of "the Patrons of Art." A hundred and ten guests were present, all delighted with the compliment paid to genius by the chief magistrate of our great capital.

The reconstitution of the National Gallery took place in this year, when the President of the Royal Academy was appointed the Director — not by virtue of holding the highest office among artists, but because none could be found having a more intimate acquaintance with the great masters of all periods, or with such an extensive knowledge of the theory and practice of art, as Sir Charles Eastlake. His duties were stated to be — to purchase, or recommend the purchase, of pictures for the National Gallery; and the arrangement, description, and conservation of the collection; also to compile a correct history of every picture in the collection, and to report on its condition. He was nominated for five years, re-eligible for appointment; and from the benefits which have resulted from his past labours, it is to be hoped that our national collection will long remain under his direction.

Among the many International Exhibitions which have been opened since our first example of such a gathering of the industry of all nations in 1851, one of the most important was the "Paris Universal Exhibition," which was opened on the 15th of May, 1855. Living English artists were invited to exhibit their works there, and a commission, consisting of the President of the Royal Academy and the Presidents of all the other art societies in England, was formed to carry out the arrangements. The result was, that 234 paintings, 145 water-colour drawings, 197 engravings and lithographs, 127 architectural works, 51 statues, and 24 busts and bas-reliefs—a total of 778 works—were exhibited by 299 British artists. As no works could be exhibited by any artist who was not living in June 1853, none even by Turner, Wilkie, Hilton, Etty, Constable, Collins, or others recently deceased could be admitted; but notwithstanding this drawback, the English school of art was worthily represented, and its professors obtained many of the prizes awarded by the French Government. The large gold medals were awarded to Sir E. Landseer and Sir C. Barry; ten first-class, twelve second, and seven third-class gold medals were also awarded to others; and thirty-four artists were "honourably mentioned" for their works; in addition to which, Sir C. L. Eastlake, Mulready, Gibson, and Cockerell received the decoration of the Legion of Honour.

The year 1856 was an ordinary one in the annals of the Academy. At the dinner preceding the opening of the exhibition, there was a brilliant assemblage, including several of Her Majesty's Ministers; and the speeches on the occasion were of that kindly genial nature which seems to characterise the proceedings at these celebrations by the professors of the arts. Mr. Dyce, R.A., as we have elsewhere stated, has studied music as well as painting, and on this occasion composed some new music to the old words "Non nobis," which was greatly

admired. Much complaint having been made in preceding years of the disadvantage (arising from defective light) to works hung in the Octagon Room, the Academicians in this year discontinued the practice of hanging paintings in that room, and adopted the plan of using it as an office, where the price of the works in the exhibition might be ascertained by those who wished to make purchases, from the clerk placed there. This arrangement, however, of course added to the number of works excluded for lack of space, and reduced the number of those exhibited to 1,376. The conversazione at the termination of the season was held as usual, and was attended by a large number of exhibitors and others who always seem to enjoy these gatherings of artists and lovers of their work; and certainly the assembly, surrounded by such a display of beautiful objects, is an attractive and gratifying one to every beholder.

A meeting of the Council was held early in the year, specially to consider the question of copyright in art, in order to determine what course should be taken to endeavour to obtain some law on the subject. The result of these proceedings was a petition from the Royal Academicians, to be laid before Parliament, soliciting the extension of the law of copyright to the fine arts. Subsequently a Select Committee was appointed by the House of Commons "To enquire into the present state of the law of artistic copyright; the operation of the Engraving and Sculpture Copyright, and International Copyright Acts; together with the conventions entered into by Her Majesty with various foreign states, and the Orders in Council founded thereon, so far as the same relate to artistic copyright, with a view to the amendment and consolidation of the Engraving and Sculpture Copyright Acts." In Parliament, also, the first vote of £2,000 was made, for the purchase of portraits for the National Portrait Gallery, which is annually increasing in interest, and will, it is hoped, soon have a more permanent home

among us. A committee was specially appointed by the Academy in this year, to enquire into the extent and arrangement of the schools, and into various details connected with instruction in art; but as the question of the removal of the Academy from its present locality has ever since been in abeyance, the arrangements which the committee proposed in their report have not been fully carried out, since they would in all probability require modification in any other building.

The newly-formed Institute of British Sculptors—which included Baily, McDowell, Marshall, Foley, and Weekes, from the Academy, among its members—addressed a memorial to the Council of the Royal Academy, soliciting that some arrangement should be made by which sculptured works might be more advantageously placed in the exhibition, and suggesting that some of the lighter and more poetic works might be placed in the larger rooms devoted to the pictures. Such a plan was not thought safe or practicable, considering the number of persons by whom the rooms are crowded; but the recent alterations have at least removed the chief objections to the room formerly appropriated to sculpture at the Academy. Subsequently, the same Institute addressed a communication to the Minister for Public Works—Sir B. Hall, now Lord Llanover—appealing against the practice, so prevalent, of ignoring the ability of British sculptors, by giving Government commissions for public monuments to foreign artists; which, although unsuccessful, at least indicates the value of the association in watching the interests and upholding the legitimate rights of the profession.

The year 1857 was not notable in the history of the Academy for any remarkable events—its continuous labours having been carried on without interruption or hindrance. The annual dinner did not take place, the decease of Her Royal Highness the Duchess of Gloucester having taken place just before the time when it is usually held; but the conversazione to exhibitors followed on the

close of the exhibition. There were 1,372 works displayed, and at least an equal number excluded; while the employment of several of the best artists in painting for the Houses of Parliament, diminished the attractions of the collection — although a large majority of the works exhibited indicated the growing excellence of the English school.

With the view of adding to the instruction of the students in the schools of the Academy, the Council passed a resolution, granting permission for lectures to be given by the members, irrespective of the professorships, on the subjects of painting, sculpture, architecture, engraving, or any others which, when submitted to the Council, might be deemed by them to be desirable; and "that such instruction may consist of short courses, or even of single lectures, to suit the convenience of members. That members, including Associates of the Royal Academy, and honorary members, on testifying their wish to the Council, may, with the sanction of the Council, be authorized to give lectures accordingly." The first effects of this resolution were, the addresses on architecture which were delivered to the students by Mr. Sydney Smirke and Mr. G. G. Scott, in the spring of this year, and the lecture on "Art and Utterance," by R. J. Lane, A.R.A. This arrangement, affording facilities for such instruction being given by competent lecturers, cannot fail to have a beneficial influence on the students. The schools seem to have been carried on with energy during the year, if we may judge by the successes of the competitors for prizes. At the distribution of medals, on the 10th of December, fourteen silver medals were awarded to students in the various schools, besides the three gold medals for painting, sculpture, and architecture, and *The Turner Medal*, now for the first time distributed, in commemoration of the artist. It was awarded to Mr. N. O. Lupton, for the best English landscape. The medal was charmingly modelled by Leonard Wyon, from designs made by Daniel

Maclise, R.A. The portrait of Turner occupies the obverse, while on the reverse is a student of nature amidst

The Turner Medal

the symbols and characteristics of landscape—three figures personifying the primitive colours surmounting the whole. It was in this year also that the "Turner Gift" was first distributed, consisting of annual grants of £50 each to six deserving artists.

After the distribution of the medals, the President delivered an address, relating "to some of the distinguishing characteristics on which the theory and practice of art, and especially of painting, are formed." Defining the term "character" as denoting those essential qualities which are proper to subjects of which the mind alone takes cognizance—he proceeded to show that while relative distinctness would thus be obtained, it is not necessary to select only the most normal appearances, for every figure would thus be a type of its class; neither, on the other hand, is habitual exaggeration necessary, for "experience shows that an exclusive love of the extraordinary may end in the very defect of triteness and sameness which it was first intended to avoid." In his remarks on varieties in practice, he observed—"Even assuming that it is desirable to return to the pure feeling and simple earnestness

of the Italian tempera painters, there can be no reason for imitating in any method their often timid and painful execution; but least of all in a method not requiring it, and in first practising which the Italians themselves instinctively threw off the dryer manner to which they were accustomed. I take occasion here to remark, that while it is desirable that a museum of pictures should in its completeness contain examples of every school and period, it by no means follows that all such examples are fit objects of study for young artists. A museum of sculpture, if worthy of the name, comprehends specimens of every school and age of antiquity; but it is not expected that students in sculpture should imitate archaic Greek bas-reliefs, Etruscan drapery, or Egyptian compositions." On the general question of the picturesque, he remarked that "the most effectual, and at the same time the worthiest mode of rendering unpromising or ordinary appearances picturesque, is to take advantage of Nature's fortunate moments;" but that "it seems unaccountable that there should ever have been a disposition to exaggerate the opposite quality — yet such has been the case." "Whatever may be recommended for beginners, the occasional treatment of apparently unpromising materials is highly useful to more advanced painters, since it must lead them to study the picturesque in arrangement, the modes of suppressing intractable details, the refinements of colour, and the uses of light and shade in creating and varying them."

The Manchester "Exhibition of Art-Treasures" took place in the same year (1857), and was the first attempt made to display, in their chronological order, and properly classified, the vast assemblage of works of art which are possessed by private owners in this country, and which do not, therefore, ordinarily meet the public eye. The English school was illustrated by numerous specimens in oil painting, commencing with the works of Aikman, Kent, and Jervas, who flourished in the beginning

of the eighteenth century, and in water colours, beginning with Paul Sandby, Cozens, and Girtin, and continuing in one unbroken series to exhibit specimens of all the principal artists, in both styles, to the present time. The Royal Academy contributed some very important works to this interesting collection, lending many of the diploma works of deceased members, and other pictures and sculptures in their possession, that the collection might be rendered as complete as possible. Forty-eight pictures (including six by Sir J. Reynolds), besides Cipriani's drawing for the diploma; West's design for 'Death on the Pale Horse;' eight frames of studies by Stothard; and three pieces of sculpture and two busts, were sent to Manchester by the Academy, and many of them were the only specimens exhibited of the works of those by whom they were executed. The exhibition was a decided success, and furnished another proof of a wide-spread taste for art, in its best and highest forms, among all classes.

In February 1857, Mr. John Sheepshanks munificently offered to present his collection of English pictures to the nation, on certain conditions, in order that other proprietors of pictures, &c., might be induced to further the object he had in view—the formation of "a collection of pictures and other works of art, fully representing British art, worthy of national support." The deed of gift was made to the Department of Science and Art, and was accepted as part of a Gallery of British Art, which is now being formed at South Kensington. This liberal and valuable gift made to the public during the lifetime of the owner of the collection, consisted of 232 oil pictures, mostly of the cabinet size, and 280 sketches and drawings. The earliest works are those of Stothard, and the series includes many works by living artists of eminence. In the collection there are twenty-four paintings by Leslie, twenty-eight by Mulready, and several by Landseer, Webster, Cope, Redgrave, Creswick, Uwins, and other members of the Academy. These works, com-

bined with the Vernon gift, and the English portion of the national collection, at last afford something like a just idea of the capabilities of the British school.

But while the art-treasures of the public were thus increased, no very decided steps were taken as to the provision of a new National Gallery. The Commissioners who were appointed by Parliament to enquire into the subject, presented their report, together with a blue-book full of evidence given by a large number of artists, architects, scientific chemists, and others, who were examined by them. The commissioners consisted of Lord Brougham, the Dean of St. Paul's, Mr. Cockerell, Mr. Richmond, and Professor Faraday. Resolutions were proposed, stating, first, "That in respect of the future plan of the National Gallery, the three leading considerations which should govern the choice of a site are, clear space for a building of magnitude sufficient to provide for the prospective increase of the collection, accessibility to the public, and the preservation of the pictures; and secondly, that, in the opinion of the Commissioners, the first consideration is essential in any case, that the second and third, although of extreme importance, are highly antagonistic, inasmuch as the removal of the pictures to a clearer but distant place takes away that accessibility which the present site, although no doubt with a great amount of wear and tear, provides." The first of these resolutions was affirmed by four to one; the second by three to two. It was unanimously agreed that the choice of sites lay between the present gallery (if sufficiently enlarged) and the estate at Kensington Gore; and the result was, that the latter was voted for by only one member (Mr. Richmond), the other Commissioners (with the exception of Professor Faraday, who declined to vote at all, his mind being equally balanced between the two,) deciding for the present site in Trafalgar Square.

The next year's exhibition (1858) contained 1,330 works, and was considered to have been a very good dis-

play—not because of any very striking pictures (if we except Frith's 'Derby-day'), but from the majority of the ordinary contents of the rooms being of a higher degree of excellence than usual. At the dinner preceding the opening of this exhibition, when the Earl of Derby, as Prime Minister, and several members of the Cabinet were present, the President endeavoured to elicit some expression of the intentions of the Government in regard to the Academy; but, with due caution, no intimation of what was proposed was then given by any of the Ministers.

When the vote for the expenses of the National Gallery was brought before the Committee of Supply in the House of Commons, in July 1858, Lord Elcho suggested "a very simple mode of providing the requisite accommodation" for the National Collection, "with trifling expense to the nation—by giving notice to quit to the Royal Academy." He stated that he made this suggestion without "the slightest feeling of ill-will" to that institution, but simply because he considered that the whole building was originally erected for a National Gallery, and that the Academy was allowed to occupy the vacant space, because there were not enough pictures to fill it when it was first built. Mr. Coningham went further, and maintained that if the Academy were allowed to occupy a public building, "it was the duty of that House to adopt a measure which would render that body responsible to Parliament and the public." He thought this "private society, trafficking for profit, should no longer be allowed to enjoy an irresponsible monopoly, beneficial only to its members, and the effects of which were, he believed, actually injurious to artists and the fine arts." Mr. Locke King, Mr. Danby Seymour, and Mr. William Ewart followed in the same strain—the injustice of which our readers do not require us to prove, if they have accompanied us thus far in this history. In his reply, the Chancellor of the Exchequer, allowing the fallacy of these arguments to pass unnoticed, simply

stated that "the Government accepted the responsibility of making arrangements, in order that our national collections should be placed in a position more worthy of the country, and more conducive to the advancement of art," and would submit their plans for approval at a future time.

Consequent on this debate, and the statements made by various members, which left such a wrong impression on the mind of the House of Commons as to the nature of the relations between the Royal Academy and the public, Sir Charles Eastlake thought it due to the institution over which he presided, to forward to the Prime Minister and to the Chancellor of the Exchequer a statement, prepared by the Solicitor to the Academy, respecting the tenure of the apartments then held by them in Trafalgar Square; and in reply he received a letter from the Earl of Derby, stating that the subject to which he referred would receive the most careful consideration on his part, and on that of his colleagues, during the approaching recess, adding,—

"I think I may safely say, on their part, and on my own, that we concur in the general principle which, as it appears to me, you lay down on behalf of the Royal Academy — that, while they have no legal claim to any particular locality for their exhibition, they have a moral claim, should the public require their removal from their present locality, to have provided for them, by the public, equally convenient accommodation elsewhere."

The subsequent arrangements were discussed personally between the President and the Chancellor of the Exchequer. The Government liberally proposed to place the Academy in another building, to be erected at the public cost, on part of the site of Burlington House and grounds; and this proposal was met, with the sanction of Her Majesty, by an offer on the part of the Academy, to erect the building on the site selected, at their own cost. The chief conditions for which the Academy stipulated were, that the requisite site should be granted as freehold, or for

a long lease; that the portion of the area in question to be allotted to the Academy should be next to Piccadilly, and that the management of the affairs of the institution should, as heretofore, be uncontrolled, except by the will of the Sovereign. After the meeting of Parliament, the Chancellor of the Exchequer made the following announcement to the House of Commons, on February 8, 1859:—

"I have the pleasure of informing the House that I have succeeded in accomplishing that which appeared to be the general wish of the country. The whole of the building in Trafalgar Square will speedily be entirely allotted to the National Gallery. I was so anxious, on the part of the Government, to bring this long-vexed question to a satisfactory settlement, that I was prepared to offer to the Royal Academy terms which were conceived in a liberal spirit. We were prepared to recommend Her Majesty to grant them a site, and, I may say, we are prepared even now to recommend this House to vote a sum of money to raise a building. But the Royal Academy, animated by a spirit which the House will appreciate, and which is worthy of that distinguished body, considered that if the expenditure for that purpose were defrayed out of the public funds, their independence would be compromised; and, being in possession of sufficient property themselves, they announced their determination to raise the building for themselves, and declined any public contribution. Taking into consideration, however, various questions into the merits of which we need not enter, the position they occupied, and the claim they might be said to have — from having had a residence furnished, if not granted by the Crown originally, and enjoyed so long — the Royal Academy came to the conclusion that, in accepting the offer of a site, their independence would not be at all compromised. I hope and trust that the House will agree that the view which they took was the just, proper, and honest one."

He then proceeded to state the arrangements which had been entered into for the removal of the Vernon and Turner Collections from Marlborough House—where they had been located until it was required to be fitted up as a residence for H.R.H. the Prince of Wales—to new rooms prepared for them at South Kensington, and added,

"the result will be that, I hope at the end of two years, the Royal Academy will be established in their new building on the new site, and that the building in Trafalgar Square will be completely devoted to the national collections as well as others which may hereafter be left to the country." In reply to the enquiry as to what site would be granted to the Royal Academy for their new building, he stated "part of the ground round Burlington House. The Royal Academy will be connected with other public buildings. The interior will be left to the disposition of the Academy: the exterior will be subordinate to the design of the Government, if the Government insist upon that condition."

On March 4 following this announcement, Lord Lyndhurst, the venerable son of one of the early members of the Royal Academy (John Singleton Copley), rose, pursuant to notice, to call the attention of the House of Lords to the Royal Academy; and, after quoting the arrangement for the removal proposed by the Chancellor of the Exchequer, said,—

"My Lords,—I consider that much misapprehension has existed respecting the tenure under which the Royal Academy hold their apartments at present in the National Gallery. Much misapprehension appears to me, also, to exist as to the character, the duties, and the means of performing the duties of the Royal Academy; and much misrepresentation has taken place in consequence of such misapprehension. I am, therefore, desirous to have an opportunity of entering into an explanation upon these points, because I think it will be satisfactory to your lordships, and will redound to the credit of the Society to which I have referred. I hope, my Lords, I shall not be charged with going out of my province in entering upon this subject. My justification, or rather my excuse, may be, or must be, that, in the course of last session, I presented a petition to your lordships from the Royal Academy, requesting your lordships to pass some Bill for the purpose of extending the law of copyright to paintings and other works of fine art. In consequence of this, I have received repeated communications from members

of the Royal Academy; and they recall to my recollection many circumstances of my early life, when I attended the lectures of Sir J. Reynolds, of Mr. Barry, and other professors — when I was very much associated, and very conversant, with the proceedings of the Royal Academy — and when I was intimately acquainted with many of its members. My Lords, there is one circumstance, and a remarkable circumstance, that distinguishes the Royal Academy in this country from all the other Academies that exist on the continent of Europe. There is not a single Academy for the purpose of promoting the fine arts upon the continent of Europe that is not supported entirely by the State; whereas the Royal Academy here has, almost from its first institution, been self-supporting. It has been of no charge whatever to the State, and, in this respect, resembles many other of our institutions, which would, in foreign countries, look for aid to the Government, but which, in this country, are supported by the energy, the vigour, and enterprise of individuals."

He then proceeded to describe the circumstances under which the Academy was founded, and its constitution, by the code of laws prepared for it under the immediate superintendence of King George III. "I remember hearing, many years ago," he continued — "nearly seventy years ago — that the whole system and code of laws were referred to and considered by Lord Camden. I find that at this time Lord Camden was the possessor of the Great Seal; and we know, according to the practice of those days, that the Lord Chancellor was in daily private communication with the Crown." Passing to the consideration of the local position of the Academy, His Lordship stated: —

"The Royal Academy was founded in 1768; three years afterwards, it was transferred from its original place of residence in Pall Mall to the old palace of Somerset House, by the authority of the Crown. It remained at the old palace of Somerset House until the new building was erected. That building, or series of buildings, was erected under the authority of an Act of Parliament. That Act of Parliament pointed out the particular offices which were to be accommodated in this building, . . . and it provided that on the site of the old

palace such other buildings and offices should be erected as His Majesty should think proper to direct. It was under this reserved clause that His Majesty directed that that part of the present building which fronts the Strand should be erected for the accommodation of the Royal Academy, the Royal Society, and the Society of Antiquaries. The keys of that part of the building intended to be occupied by the Royal Academy were directed by His Majesty to be handed over to Sir J. Reynolds, who was then the President. It is clear that at that period the apartments which were assigned to the Royal Academy were held as part of the old palace of the Sovereign. They continued in the occupation of those apartments, undisturbed, for a period of nearly sixty years."

And when the Academy was transferred to Trafalgar Square,

"It was stipulated at the time, as part of the arrangement, that they should hold those premises precisely on the same tenure, and with the same rights and privileges, as they formerly held the premises in Somerset House. . . . They do not hold them of the nation, but of the Crown, and at the pleasure of the Crown."

His Lordship next explained the source of their income—the exhibition—and its appropriation.

"I know, my Lords, some persons suppose that the members of the Royal Academy may apply this fund as they think proper. Some think they have distributed a portion of it among themselves. Nothing can be more unfounded. They have no power whatever over the fund. They cannot dispose of any part of it without the consent of the Crown. . . . For what purpose is the fund, then, to be applied? There are certain officers appointed, with a view to the schools, and the instruction of the students. . . . The schools are on a most liberal establishment. . . . During the last fifty years, by far the larger proportion of eminent artists in this country have been taught in those schools. Two-thirds of the present Academicians had their education in those schools. . . . Not long ago, it will be recollected that premiums were offered for cartoons, to be employed in the decoration of the Houses of Parliament. Eleven premiums were so assigned, and more than two-thirds of them

were awarded either to students at the Royal Academy or to persons who, at some former time, had been students."

Having mentioned the allowance given to travelling students, His Lordship next referred to the charities and grants made by the Academy:—

"There is no profession which affords more immediate pleasure and delight than the profession of the arts; but, unfortunately, pecuniary reward, to any extent, does not always accompany exertion in that vocation. Occasionally, from advancing life and its failing energies, sometimes from loss of sight, those who devote themselves to it are unfortunately reduced to poverty and distress. The Royal Academy also appropriates a portion of its funds to the relief of persons of that class, and of widows of artists who may have been left destitute. These are charitable objects, but they are not confined to members of the institution; the aid is distributed freely to the profession at large, and a much larger sum is given to those members of the profession who are not, and never were connected with the Academy, than to those who are so connected."

After discussing the questions raised as to the number of works exhibited by the members, and the mode of conducting the elections, His Lordship concluded his very interesting and most valuable testimony by stating the wishes of the Academicians in assenting to the plan of the Government for granting them a site in fee upon part of the ground occupied by Burlington House:—

"They are grateful for the offer; but still they fear that a grant from the nation, unless an equivalent was offered by themselves, would place them in the position of being called upon, from time to time, to make returns for the House of Commons, to be examined, and to assume a political character quite foreign to the tranquil state so necessary for the well-being of art. . . . Their object is, and always has been, to remain solely under the control and supervision of the Crown. Therefore, what they now propose is this — they will accept the grant, on the condition that they, on their part, shall be allowed to expend an amount equal to the value of the site in the con-

struction of buildings necessary for the Academy, to be permanently applied for the purposes of art. Thus the grant from the nation will be paid for by that equivalent, because both the land and the buildings to be erected upon it are to be devoted in perpetuity to a great public object. I think, if this kind of arrangement can be carried out, it will not affect the position of the Royal Academy, and they will remain, as before, under the immediate supervision, control, and government of Her Majesty. I was anxious, my Lords, to make this explanation, because I was sure, as regarded the conduct and management of the Academy, I could say nothing but what would redound to the credit of that body. . . . I am sorry to have troubled your lordships at such length, but I was glad to have an opportunity of addressing you upon a subject which — from the position I now stand in, and in which, from the earliest days of my life, I have stood in relation to these matters — naturally possesses great interest for me."

The Earl of Derby, then at the head of Her Majesty's Government, replied to Lord Lyndhurst as follows:—

"I am sure the House is indebted to my learned and noble friend for the remarks which he has addressed to us. He has explained, with his usual clearness and precision, the various arrangements which have been made, from time to time, between the Crown and the Royal Academy. I think the principle is now recognised on all hands, that while the Royal Academy has no right to claim exclusive possession of this or that particular building, yet it has a right to claim, on the part of the public, that they shall have some means provided for carrying on their labours, from which, I readily admit, the public have, for a series of years, derived the greatest benefit. I believe my noble and learned friend has only done justice to the zeal with which these labours have been undertaken, and to the services they have rendered to the fine arts in this country."

His Lordship then stated the real position of the Government and the Royal Academy towards each other:

"Your lordships are aware that for a series of years there has been a growing feeling that the building occupied partly by the national collection of pictures, and partly by the Royal Academy, was insufficient, and that it was desirable to separate

one portion from the other. For a long time, the question has been agitated, whether the National Gallery should be removed, and the Academy left in possession of the original site; but the result of enquiries by commissioners and committees appears, upon the whole, to be, that there is no site better calculated than the existing National Gallery for the exhibition of the pictures which belong to the nation. That being the case, it was thought that some other place should be found for the Royal Academy. In that state of things, the late Government purchased Burlington House, with the gardens and courtyard attached. In order to give some idea of the extent of space required, I may state the extent of the National Gallery is 13,000 square feet, while the superficial area of Burlington House and grounds is 143,000 feet, or nearly eleven times as much. It must not, however, be supposed that there are not numerous claims on this valuable site, and engagements have been entered into with various learned societies for portions of that space; . . . but the principle on which the arrangement with the Royal Academy is to be carried out has been entirely agreed upon, the settlement of details being left as a matter for future consideration between it and the Government. The principle of the arrangement is this,—it appears to me to be a reasonable one,—that, in order to secure the Royal Academy from the inconveniences attendant upon frequent change of place, to afford them more ample accommodation than they now possess, and, at the same time, to provide for the public at large that amount of space which is necessary to the adequate realisation of the specific objects which the Academy has in view, they should, out of their own funds, obtain for themselves a site, to be conveyed to them in freehold, whereby they would be relieved from all apprehension of future removal, while the advantage would be secured to the country of having a building suited to the purposes for which the Royal Academy is designed. The proposition made to them, therefore, was, that a considerable portion of the site of Burlington House should be appropriated to their use, and should be made over to them, in fee simple, upon condition that upon that site they should erect a building adapted for the purposes of the Academy, and not, in its style and character, incongruous with those other buildings which may hereafter be erected in the same locality. . . . As to the amount of land to be allotted to them, and the particular posi-

tion they are to occupy at Burlington House, I can only say that these are questions, the solution of which must, to a certain extent, depend upon the claims of those other societies to whom promises have been made, and also upon the sufficiency of the funds of the Royal Academy to enable them adequately to occupy the ground which may be assigned for their use."

Lord Monteagle (who, as Mr. Spring Rice, took a prominent part in the arrangements which were made for the removal of the Academy from Somerset House to Trafalgar Square) expressed his opinion that none of the societies accommodated in new Somerset House could have any Crown right derived from the original occupation assigned to them in the old building; but that by the arrangement most properly proposed by the Government, the Royal Academy would now, for the first time, "possess an indefeasible right in the land upon which the building they occupied stood. . . . The services rendered to the public by the Royal Academy were such as entitled them to the utmost consideration. He was not desirous that Parliament should intermeddle officially in the management of the Academy; but he regretted to hear any claim advanced of exemption from the power of Parliament."

But for the change of Ministry which followed within three months after these statements were made in Parliament, there is little doubt that the arrangement thus maturely weighed and considered, would ere this have been carried out; or, at least, that some steps would have been taken to commence the new building for the Royal Academy. The question, however, still remains in abeyance; but it is greatly to be desired that Her Majesty's present Ministers should confirm the agreement made by their predecessors in office, and thus alike provide the needed space for the exhibition of the national pictures and enable the Royal Academy to pursue its varied labours for the education of artists and the display of their works, with increased facilities and advantage.

The exhibition of the year 1859, though not remarkable for any striking pictures, presented evidence of an increasing effort at exactitude in drawing and a careful attention to the details in most of the pictures contributed by young artists, in contradistinction to that spirited touch which, a few years ago, it was their ambition to attain. The works still being prepared for the Houses of Parliament continued to withdraw several of the artists whose works are usually prominent on the walls of the Academy from the exhibition, except in the display of small pictures, the fruits of their leisure hours; nevertheless, there were many attractions for the lover of art amidst the 1,382 works to be found there. The annual dinner preceding the exhibition was attended, as usual, by several members of the Cabinet; and the Earl of Derby pointedly corrected a remark made by the Lord Chancellor, when he expressed his hope that such assemblies might often meet "within these walls," by intimating His Lordship's own expectation, that it would be rather in their proposed new home at Burlington House that these pleasant gatherings would thenceforward be continued. The conversazione to the exhibitors was held, as usual, at the close of the season.

On the 10th of December, 1859, the President distributed two gold and thirteen silver medals to the students. In the Painting School none of the pictures submitted were considered by the Council to be of sufficient merit to deserve the distinction of the gold medal, and, therefore, only those for architecture and sculpture were awarded. After this interesting ceremonial was concluded, the President delivered a discourse to the students, first reminding them that, "in the observation of nature, and in the exercise of the eye, the chief aid of the artist is comparison;" and then he proceeded to exemplify this principle by showing the distinctive character of descriptive poetry and of the formative arts—the poets having "frequently dwelt on sounds and perfumes, and

on the sense of touch—even as susceptible of the freshness or warmth of the atmosphere,—rather than on visible images;" while artists have only to deal with that kind of comparison which can be suggested by the sense of sight. "The point is, to distinguish an appearance or idea from those with which it is or may be in danger of being confounded. Thus, in expressing death in painting or sculpture, it is plain that what we have to avoid is, "the appearance of mere sleep," on the principle that "things being compared together, their character and relative excellence will consist chiefly in those qualities which are exclusively their own." After illustrating and enforcing these principles, the President concluded by impressing upon his audience that,—

"No painter has achieved an enduring reputation who has not embodied truth in some sense — truth either ordinary or rare, either familiar or exquisite, or both — in some department of the art. . . . The advanced student, in aiming at distinction, should learn to be true to himself. For if he seeks to be what he is not, to adopt the thoughts, the predilections, and the practice of others, without sometimes retiring into himself and communing with his own heart, his works will either be without character or, may be, contaminated by affectation. Let me, therefore, earnestly recommend you to preserve your intellectual freedom; and while you adhere to the essential elements of the art which you may have chosen, and seek to reproduce in unequivocal representation the qualities of visible things, endeavour to adhere no less truly to your own feelings, subject only to the salutary modification resulting from knowledge and experience."

Early in the same year (1859) communications passed between M. Théophile Silvestre (appointed by the Minister of State in France to inspect the museums and other institutions of the fine arts in Europe) and the Royal Academy, relative to the invitation given by the French Minister to English artists, to contribute their productions to the annual exhibition in Paris, where a room would be especially devoted for their reception. The following letter, from the Secretary of the Academy to M. Silvestre,

expresses the cordial sympathy which the artists of England cherish for those of France, and their sense of the esteem in which their works are held in that country:—

"Royal Academy of Arts, London,
"January 31, 1859.

"Sir,—I laid your two letters, the last dated the 24th instant, before the President and Council of the Royal Academy of Arts, at their meeting on Saturday last, and am directed to convey to you the assurance of their high appreciation of the expression of His Excellency the French Minister of State, in approbation of the English School of Art, and also of the offer, on his part, to devote a room for the reception of English works of art, for exhibition at the Palais de l'Industrie in April next. I have also received instructions to make known this gratifying and generous offer to the presidents of the different art societies in Great Britain.

"The President and Council feel that this expression of sympathy for British art, on the part of the French Government, deserves and demands an earnest response from British artists, as founding a noble emulation and mutual good-will between the artists of the two countries.

"I have, &c.,
(Signed) "J. P. KNIGHT, R.A., Sec."

"M. Théophile Silvestre."

Another instance occurred in this year of one of the members of the Academy surrendering his diploma at the close of a long and prosperous career, in order that he might not hinder other artists from attaining the like dignity. This was in the case of Sir Robert Smirke, who resigned the position he had long held as a Royal Academician, when he retired, full of honours, from the active pursuit of his profession as an architect. All will appreciate the consideration for the younger members of his profession which prompted such an act of self-denial; but we hope it may be possible hereafter to make some arrangement by which artists who have earned their honours so well as Sir Robert Smirke has done, may be permitted to retain the rank and title of Royal Acade-

mician, and yet not thereby exclude the rising members of the profession from gaining similar distinctions.

The year 1860 will be notable in the future annals of the Academy, as that in which the first account of their proceedings and a report of their finances was issued for the information of the public. This very interesting and valuable document is in the form of a "Report from the Council of the Royal Academy to the General Assembly of Academicians," which was presented on February 24, 1860. Its title implies that it was primarily intended for the information of the members of the Academy; but it has since been circulated in a wider sphere among those who are interested in the history and proceedings of the Institution. The report occupies thirty-six octavo pages, and the appendices fifty-two more. The proposed removal to the new building, the means at the disposal of the Academy, and the general questions of its relation to the Crown, to the public, and to the professors of art, are all clearly and ably considered by the Council; and the documents published in the appendices are in elucidation of these points, being copies of the original instrument of institution, the laws and other details relating to the schools, the members, and exhibitors, abstracts of the accounts, correspondence respecting buildings occupied, &c. We have, of course, gladly availed ourselves of these authoritative documents in this history; and have, in a future chapter, to consider some of the topics to which the Report refers—so that it will not be necessary to do more than record its appearance in this place.

The Exhibition of the year 1860 was generally pronounced to be one of great excellence — displaying more of the real study and spirit of art than is usually found; and that it proved especially attractive is shown by the receipts arising from it being greater than in any previous year (not even excepting 1851), amounting to £10,900 16*s*. An arrangement was decided upon, by

which the pictures were not hung to the very top of the rooms, as formerly (the upper story being covered with dark red baize), in order to prevent the complaint so often made, of some pictures being absolutely hung out of sight — the practice of covering every available space having been previously followed, under the impression that many exhibitors would rather see their works badly placed than altogether excluded. In consequence of this alteration, which tended to improve the general appearance of the rooms, and to raise the average merit of the pictures exhibited, only 1,096 works were displayed out of 2,612 sent for exhibition; but this alteration did not involve the sacrifice of the interests of those unconnected with the Academy, so much as those of the members; for at the annual dinner (at which Viscount Palmerston, Earl Russell, and other Ministers were present), the President stated: —

"I must do the members of the Royal Academy the justice to say that some of their own works have been this year withdrawn, to make room for others; and it is satisfactory, amid the disappointments which under the circumstances are unavoidable, to see works by contributors occupying those prominent places which, by a fair and acknowledged privilege, are usually assigned to members. From the experience of the present exhibition alone, it is plain that the additional space which the Academy so much wants would be a boon to the contributors; and it is on this account the more earnestly desired. The members of the Royal Academy are sincerely anxious to render this institution as useful as possible, in conformity with the objects of its foundation."

The soirée to exhibitors followed the close of the exhibition; and on the 10th of December, five silver medals were awarded by the President to the successful competitors in the schools.

The new Sculpture Room was opened for the first time, with the exhibition, in May 1861. It was planned by Mr. Pennethorne, the Architect to the Office of Works,

and is formed partly from the former sculpture room, and partly from the old entrance hall of the National Gallery. The alteration was decided upon in Parliament (August 18, 1860) with a view to provide additional space in the National Gallery, and to furnish better accommodation for the exhibition of sculpture in the Royal Academy. Plans for these improvements had been prepared, by order of the Government, in 1857, and had then been approved by the Academy, so that no time was lost in carrying them into effect as soon as the resolution was passed. In September 1860, Mr. Pennethorne commenced the alterations, by which the halls of both buildings were necessarily considerably reduced — this loss of space being more than counterbalanced by the increased accommodation afforded in other respects; but the whole arrangement (the act of the Government alone) was simply designed to make a temporary improvement until the final permanent location of the Royal Academy should be fixed. The Life School was necessarily closed, from August 25 to the end of the year 1860, while these alterations were in progress, and the Library, from the same cause, was closed till August 1861. The weight of the works to be deposited there of course necessitated the selection of the ground-floor for the exhibition of works in sculpture; and in the three compartments of which the room is now composed as much more space and light are obtained as it was possible to procure in the adaptation of the site; while the alterations in the new entrance hall and staircase afford a little addition to the space for the display of pictures. The number of works in the exhibition of 1861 was 1,134; on the whole it was a good one, for there was little of that mediocrity which it is so painful to behold in passing through a collection of pictures; and there were many excellences even in the smaller works by unknown artists. The usual annual dinner preceded the opening, and the conversazione for exhibitors and others concluded the public display. These

gatherings, although repeated year by year, lose none of their attractions to those invited to them; and patrons of art and the illustrious guests at the one, as well as the more exclusively artistic gathering at the other, alike feel the genial influence of art in bringing them together to enjoy a "feast of reason" and "a flow of soul" under the auspices of the Royal Academy. A "Grand Congress of Artists of all Nations" was held after the close of the exhibition, at Antwerp, in August 1861, when the Royal Academicians chose J. P. Knight, the Secretary, as their delegate, and Sir E. Landseer, D. Roberts, E. M. Ward, R. Westmacott, and G. T. Doo from among their number to represent English art at the Congress, in addition to the representatives of other English art societies.

A female artist sought and obtained, in this year, admission to the schools for drawing from the Antique and for Painting at the Academy. No law was passed for the admission of female students, as none had previously existed forbidding it; and the only reason why they had not before obtained access to these means of study was, that they had never applied for them. The number of female students has since increased to five, two of these having been permitted to study from the living draped model. Some time previously (in April 1859), a memorial had been forwarded to each member of the Royal Academy, by thirty-eight ladies who were professional artists, soliciting his influence to obtain for women a share in the advantage of the study from the Antique and from Nature, under the direction of qualified teachers, afforded by the schools of the Royal Academy; but as this request would necessarily have involved a separate Life School, the Royal Academy could not entertain the proposal in the space to which their schools are at present confined.

On December 10, 1861, the last distribution of rewards to students which we shall have to record took place.

Three gold medals were assigned for the best works in historical painting, sculpture, and architecture; but the gold "Turner" medal was not given, as none of the competition works were considered deserving of the distinction. Twelve silver medals, and awards of books, were also distributed by the President, who did not, however, deliver a discourse to the students, as is customary on these occasions. The newly-arranged Code of Regulations relating to the students was unanimously approved and adopted on the 2nd of the same month, after having been long under the consideration of the General Assembly, and came into operation at the beginning of the present year (1862). Many of the alterations are designed to introduce an improved course of study in the different schools; but the principal advantages are for students in architecture, for whom the Academy finds itself unable to offer, within the institution, the same means of study as is given to students in painting and sculpture. By the new regulations a higher standard of attainment is prescribed for students in architecture, to whom an annual travelling studentship is offered, it being considered that foreign travel is more indispensable to them than to painters and sculptors, especially at the beginning of their career, while the latter have the advantage of study in many public and private galleries at home. By other new regulations a scholarship of £25 is added to the biennial gold medals in each class, granted for one year, but renewable for a second; and in particular cases, permission is given to exchange the travelling studentship in painting or sculpture for an allowance of £100 to assist in prosecuting studies at home, renewable by the Council for a second year, if good use has been made of the first.

Since Sir Charles Eastlake became President, many changes among the members and officers have taken place. Several illustrious artists have departed—the Academicians who have died since the decease of Sir

M. A. Shee in August 1850 being J. M. W. Turner, C. R. Leslie, Sir W. C. Ross, James Ward, Richard Cook, J. J. Chalon, A. E. Chalon, Thomas Uwins, Sir R. Westmacott, Sir C. Barry, and Wm. Wyon. Another member, Sir R. Smirke, has resigned his seat in the Academy. Six Associates have died within the same period: four painters, William Westall, John Hollins, Francis Danby, and Frank Stone; and two engravers, John Landseer and Charles Turner. The honorary offices also lost three distinguished occupants during the same period: Lord Macaulay, appointed Professor of Ancient Literature in 1850, having died in 1859, was succeeded by Dean Milman; Henry Hallam's death caused a vacancy in the Professorship of Ancient History, which was filled in 1860 by the election of George Grote; Sir R. H. Inglis, Bart., appointed Antiquary to the Royal Academy in 1850, was succeeded on his death in 1855 by Earl Stanhope: the office of Secretary for Foreign Correspondence, held for twenty-one years by Sir George Staunton, Bart., M.P., was filled on his decease in 1860 by Sir Henry Holland, Bart.; and the office of Chaplain, so long held by the late Bishop Blomfield, was filled after his decease in 1858 by the present Bishop of Oxford.

In all the Professorships connected with the work of the Academy, alterations have also taken place since Sir Charles Eastlake entered upon his office. C. R. Leslie resigned the Professorship of Painting in 1852, and was succeeded by Solomon Hart; C. R. Cockerell resigned the Professorship of Architecture in 1856, which was filled in 1860 by Sydney Smirke. Sir Richard Westmacott was succeeded in 1857 as Professor of Sculpture by his son; and J. P. Knight continued to fill the office of Professor of Perspective till he resigned the appointment in April 1860. It was subsequently determined that a teacher of Perspective should be appointed, and Mr. H. A. Bowler has accordingly been selected. Mr. J. H. Green resigned the Professorship of Anatomy in 1851, in which

capacity for twenty-five years he had delivered lectures, which were always popular, not only from the eloquence with which he was gifted, but from the interest he was able to give to his subject, to a professional audience, by his own knowledge of art. In 1852 Mr. Richard Partridge, F.R.C.S., was appointed as his successor; having been Lecturer on Anatomy at King's College, and being a surgeon of the highest reputation, he is eminently qualified, by the wide range in comparative anatomy which he takes, to advance the knowledge of this most important subject among the students of the Royal Academy. Anatomical demonstrations from the living subject are also made annually at King's College, at the cost of the Academy, for the improvement of the students. It is by this continuous course of instruction in every subject that can advance the knowledge of art that the labours of the rising generation of artists are directed by the teaching of the several professors, while the actual practice of their art is promoted and corrected in the several schools of the Academy by the Keeper, the Curators, and the Visitors.

The appointment of Secretary to the Academy has been filled by J. P. Knight during the whole period we have traced in this chapter. Charles Landseer, who was appointed Keeper in 1851 (in succession to George Jones), still retains that office. P. Hardwick performed the duties of Treasurer from 1850 to 1861, when Sydney Smirke was appointed by Her Majesty to succeed him; and H. W. Pickersgill was nominated by the Queen as Librarian in the place of Thomas Uwins, in 1856, and has ever since filled the office.

Passing from these internal arrangements of the Academy to its public displays from year to year in its annual exhibitions, we do not find so marked a contrast to record as in some of the preceding chapters, with reference to their chief characteristics; for, happily, many of those whose works were in 1851 its chief attractions

are still among us. We miss, indeed, the gorgeous fancies of Turner's last years; the chaste and elegant works of Leslie and Uwins, and Ross's masterpieces in miniature; Danby's sunsets, and Frank Stone's domestic scenes; but those that remain of their contemporaries, and the younger artists who have succeeded to their honours, worthily fill their places. In a pecuniary point of view the exhibition continues steadily to prosper. The large sum which was realised in 1851 (the amount, £9,017 9*s.*, being more than £2,500 in excess of the preceding one) was attributed to the extraordinary influx of visitors attracted to London by the Great Exhibition in Hyde Park in that year; but from the last exhibition, in 1861, even a larger sum (£10,358 2*s.*), was obtained as the receipts of the year, when no extraordinary influence affected it: so that in this respect we may augur for the Royal Academy, wherever it may finally be permanently located, a continuous addition to its annual revenues. Its expenses will, doubtless, be increased in proportion, from the desire, whenever the opportunity is afforded to it, of extending the efficiency of its schools, enlarging its charities, and promoting in all ways the progress of the arts, and the good of those who are either students or professors of them. The expenses of the exhibition in 1861 were £2,554—of the schools above £2,400; and the sum granted in pensions and donations to artists and their families was £1,132 10*s.* 9*d.* (of which £454 0*s.* 9*d.* was assigned to members and their families), in addition to the sum of £300 awarded in annual payments of £50 each to six distressed artists as "Turner's Gift."

Among the special items of expenditure during the last few years, deserving of remembrance, are the grants made by the Academy of £40 towards the expenses incurred by the Society of Arts in obtaining an Act of Parliament on "Copyright in Works of Art;" of £50 towards the fund for rearing a permanent home for the

"Female School of Art;" of £25 towards the purchase of Flaxman's drawings for the gallery of the eminent sculptor's works at University College; of a silver vase to Daniel Maclise, R.A., for his beautiful designs for the gold "Turner Medal;" and, lastly—the only saddening one among them—of £500 towards the Memorial to H.R.H. the late Prince Consort, who, among many eminent qualities of mind, was especially gifted with a thorough knowledge of art, and who, among many and varied works of usefulness, was especially interested in promoting every object by which its influences could be extended, its treasures secured for the instruction and amusement of the people, and its professors raised to a position corresponding to the importance of the pursuits in which they are engaged.

We have already mentioned that it has been customary for the members of the Academy to address the Sovereign, as its Patron, on every occasion of special importance to the Royal Family. It was their painful duty to condole with Her Majesty on the occasion of the death of her royal mother in March 1861, and at the close of the year to share the universal expression of the sympathy of the nation in the deep affliction with which Divine Providence had visited our Queen in the removal of H.R.H. the Prince Consort. The address of condolence was forwarded to the Home Secretary on the 1st January, 1862, and was as follows:—

"To the Queen's Most Excellent Majesty—

"We, your Majesty's dutiful subjects, members of the Royal Academy of Arts, humbly beg leave to offer your Majesty our heartfelt condolence on the unspeakable loss which your Majesty, the Royal Family, and the nation have sustained by the death of H.R.H. the Prince Consort.

"Amidst the universal grief which this calamity has occasioned, those societies which are connected with art or science have especial cause to deplore the loss of one who was their enlightened adviser, as well as, next to your Majesty, their

powerful protector; and frequent will be the occasions when their recollection, not only of His Royal Highness's public and private virtues, but of his judgment, knowledge, and taste, will renew their admiration and respect, their gratitude and their sorrow.

"But that sorrow is at present absorbed in the thought of your Majesty's afflicting bereavement; and with this feeling, we desire humbly to assure your Majesty of our earnest sympathy and affectionate loyalty, and of the deep interest which we, in common with all your Majesty's subjects, shall ever take in whatever concerns the happiness of your Majesty and the Royal Family."

(Signed by all the members of the Academy, Academicians, and Associates.)

The year which has opened so mournfully is destined to be an eventful one in the annals of art in England—it being intended to include in the International Exhibition, in which the lamented Prince Consort took so warm an interest, specimens of the fine arts of all nations, as well as of their industry and manufactures. To the collection of works by deceased English artists, the Royal Academy has contributed several works by its late members, and its own exhibition promises to be one of more than usual attraction. These things, however, being future, are not within our province; and we conclude this portion of our work by giving, for the convenience of reference, a complete list of the living members of the Academy at the present time:—

PRESIDENT.

Sir Charles Lock Eastlake.

HONORARY MEMBERS.

The Bishop of Oxford, *Chaplain*
George Grote, Esq., F.G.S., *Professor of Ancient History*
The Very Rev. Dean Milman, „ „ *Literature*
Earl Stanhope, F.R.S., P.S.A., *Antiquary*
Sir H. Holland, Bart., *Secretary for Foreign Correspondence.*

ACADEMICIANS.

Baily, Edward Hodges	Hardwick, Philip	Pickersgill, Fred. Rich.
Cockerell, Charles Robt.	Hart, Solomon Alex.	Phillip, John
Cooper, Abraham	Herbert, John Rogers	Poole, Paul Falconer
Cope, Charles West	Hook, James Clarke	Redgrave, Richard
Creswick, Thomas	Jones, George	Roberts, David
Dyce, William	Knight, John Prescott	Scott, George Gilbert
Eastlake, Sir C. L.	Landseer, Charles	Smirke, Sydney
Egg, Augustus Leopold	Landseer, Sir Edwin	Stanfield, Clarkson
Elmore, Alfred	Lee, Frederick Richard	Ward, Edward Matthew
Foley, John Henry	Macdowell, Patrick	Webster, Thomas
Frith, William Powell	Maclise, Daniel	Westmacott, Richard
Gibson, John	Marshall, Wm. Calder	Witherington, William Frederick.
Gordon, Sir J. Watson	Mulready, William	
Grant, Francis	Pickersgill, Henry Wm.	

ACADEMICIAN-ENGRAVERS.

Samuel Cousins, and George Thomas Doo.

PROFESSOR *of Painting*, S. A. Hart
„ *Sculpture*, Richard Westmacott
„ *Architecture*, Sydney Smirke
„ *Anatomy*, Richard Partridge.

ASSOCIATES (in the order of their election as such).

George Patten	Frederick Goodall	Richard Ansdell
Thomas Sidney Cooper	John Everett Millais	Thomas Faed
William Edward Frost	John Callcott Horsley	Baron Carlo Marochetti
Robert Thorburn	George Richmond	Edw. Middleton Barry
William Boxall	John Frederick Lewis	James Sant
Edward William Cooke	Henry O'Neil	(One vacancy, *vice* Poole).
Henry Weekes	Wm. Chas. Thos. Dobson	

ASSOCIATE-ENGRAVERS.

Richard James Lane, Robert Graves, and James Tibbetts Willmore.
(New Class) Lumb Stocks, and John Henry Robinson.

CHAPTER XVIII.

ROYAL ACADEMICIANS ELECTED UNDER THE PRESIDENTSHIP OF SIR C. L. EASTLAKE.

President: Sir C. L. EASTLAKE.

Painters: Sir J. W. GORDON, THOMAS CRESWICK, RICHARD REDGRAVE, FRANCIS GRANT, W. P. FRITH, E. M. WARD, A. ELMORE, F. R. PICKERSGILL, J. PHILLIP, J. C. HOOK, A. L. EGG, and P. F. POOLE.

Sculptors: W. C. MARSHALL, and J. H. FOLEY.

Architects: SYDNEY SMIRKE, and G. G. SCOTT.

Academician-Engravers: SAMUEL COUSINS, and G. T. DOO.

BEFORE we proceed to give an account of the Academicians elected during the present President's tenure of office, we have first to speak of his own career, so far as his personal history as an artist is distinguished from his proceedings in the position he occupies at the head of the Royal Academy.

Sir CHARLES LOCK EASTLAKE, P.R.A., was born on the 17th November, 1793, at Plymouth, where his father, Mr. George Eastlake, was solicitor to the Admiralty and Judge Advocate. He was a warm friend to the cause of popular education, and was the founder of the public library at Plymouth. Sir Charles was his youngest son, and was educated, first at the grammar schools of Plymouth and Plympton (the birthplace of Sir J. Reynolds), and afterwards at the Charterhouse in London. Stimulated by the example of his fellow-townsman, B. R. Haydon (to whom he happened to pay several visits while painting his 'Dentatus'), he decided on becoming a

painter, and entered the schools of the Academy as a student in 1809. At that time Fuseli was Keeper, and under his guidance and instruction he made rapid progress. He also consulted Haydon, who was then endeavouring to establish a school of his own for young artists. After leaving the Academy schools, he painted a picture of 'The raising of the Daughter of Jairus,' which was purchased by Mr. J. Harman, and at his request (after painting other pictures and several portraits) Eastlake went to Paris to examine and copy from the works of the great masters collected by Napoleon in the Louvre; but the Emperor's return from Elba put a sudden stop to this occupation, and compelled him to come back to England. He then established himself as a portrait painter at Plymouth, and subsequently, when the Bellerophon was lying off the Citadel, with Napoleon on board of her, Eastlake, from a boat, made sketches of him as he walked the deck, and from these he painted the last portrait taken of the Emperor in Europe. The likeness was admirable, to which the French officers, to whom it was afterwards shown, bore testimony. In 1817 he visited Italy, in company with the late Sir C. Barry, the architect, and Brockedon, the artist. In 1818 he made a series of sketches, on commission, for Mr. Harman, of the architectural ruins and scenery of the classic land of Greece. He visited Malta and Sicily on his way back, and after his return to England painted a picture of 'Paris receiving the Apple from Mercury,' the figures being life-size. His father died shortly afterwards, and he then returned to Rome, where he subsequently spent several years.

In 1823 he became for the first time an exhibitor at the Royal Academy, his pictures being views taken in Rome and its vicinity—St. Peter's, the Castle of St. Angelo, &c., and sketches of the peasantry of Italy and Greece. Among his early works were several pictures of banditti, which were very popular at the time. In 1825 he exhibited 'A Girl of Albano leading a Blind Woman to Mass;' in

1827 'The Spartan Isidas repelling the Thebans,' a commission from the Duke of Devonshire—a work so bold and spirited, and displaying so much artistic excellence, that it doubtless led to his election as an Associate of the Royal Academy in that year. In 1828 he exhibited 'Peasants on a pilgrimage to Rome first coming in sight of the Holy City,' which indicated great refinement of thought, deep poetic feeling, and growing power of execution. It was exceedingly popular, and was quickly engraved on a large scale. The original version is the property of the Duke of Bedford. The artist has been since called upon to make several replicas, in which there are some slight alterations; and he was so constantly solicited to repeat his principal pictures that he was at length obliged to decline to make them. He quitted Italy in 1829, and the next year was elected a Royal Academician, having sent to the exhibition of the previous year a picture entitled 'Byron's dream,' a landscape in which the poet is represented asleep amidst some of the ruins of ancient Greece—the only landscape, strictly speaking, painted by the artist. For some years afterwards his subjects were derived from the history and people of Greece and Italy: among them were the 'Contadina and Family returning from a Festa,' 'Prisoners to Banditti,' 'Gaston de Foix before the Battle of Ravenna,' 'The Salutation of the aged Friar,' 'An Italian family,' 'Greek Fugitives,' 'Italian Peasant Girls,' 'A Pilgrimage,' 'La Svegliarina,' 'Greek Peasants,' &c.

He commenced another and higher class of subjects in 1839, when he exhibited 'Christ blessing little Children,' a fine work, since engraved in line by Watts. In 1841 appeared his masterpiece, 'Christ weeping over Jerusalem,' engraved in mezzotint by Cousins—a work which will take its place among the best historical paintings of the modern school—treated with great simplicity, replete with purity of thought and refinement, finished with great care, but not too elaborately, and the whole, with its subdued richness of colour, conveying a deep sentiment

of earnestness and solemnity, which is imparted to the beholder, and which could only be the production of a mind filled with religious reverence for the theme which has been so successfully represented. In the same style, he exhibited, in 1843, 'Hagar and Ishmael,' a work of great merit, displaying the same purity of feeling and characteristic expression, but which did not equal the former in interest or beauty. In the next year appeared a scene from "Comus," painted by command of the Queen, in fresco, for the Royal summer-house at Buckingham Palace. In 1845 he exhibited a female head of 'Heloise,' painted with much sweetness; in 1846 'A Visit to the Nun,' now in the Royal collection; in 1847 'An Italian Peasant Family prisoners with Banditti; in 1849 'Helena;' in 1850 'The Good Samaritan,' purchased by the Queen; and 'The Escape of the Carrara Family from the Duke of Milan;' in 1851 'Ippolite Torelli;' in 1853 'Violante,' and 'Ruth sleeping at the feet of Boaz;' in 1854 'Irene;' and in 1855 'Beatrice;' since which time none of his works have appeared in the exhibitions. Among his portrait pieces and figures of single heads, 'The Sisters,' in the Royal collection, and 'The Greek Girl,' in the Vernon Gallery, may be cited as specimens of the exquisite grace and tenderness with which the artist deals with such subjects. The nation happily possesses some of his best works: a duplicate of 'Christ weeping over Jerusalem,' 'The Escape of the Carrara Family,' and the head of 'Haidee, a Greek Girl' (1831), are in the Vernon Collection: two of his early works, 'An Italian Contadina and her Children,' painted at Rome in 1823, and 'A Peasant Woman fainting from the bite of a Serpent,' exhibited at the Royal Academy in 1831, are in the Sheepshanks Collection.

Sir Charles Eastlake paints with all the grace and poetic feeling, and with the vigour of tone and harmony of colour, of the old masters of the Venetian school: the treatment of his subjects appeals rather to the approbation

of the discerning few than to the multitude, but there is in them so much purity of conception, graceful feeling, and delicate yet expressive execution, that the contemplation of his pictures is an instructive lesson as well as a pleasure to all who study them.

Not less important than his contributions to art, have been his labours in promoting its extension, and in collecting and imparting information in regard to its history and the modes of practice adopted in different ages and countries. In 1841 Mr. Eastlake was appointed (by the discernment of Sir Robert Peel, who saw his fitness for the office) Secretary to the Royal Commission of the Fine Arts, in connection with the decoration of the New Houses of Parliament, and for several years he has been engaged not only in directing the proceedings of the Commissioners, but also in collecting materials to enable them to decide as to the means of carrying out its purposes, and in making investigations as to the history and processes of fresco painting, and other matters connected with the work of the Commission. His attainments as a scholar, his clear and vigorous mind, his singular aptitude for business, all combined to render his services invaluable in this national undertaking; and by the exercise of judgment and decision—by the delicate courtesy and unassuming manners he displayed in fulfilling the duties of an office, which brought him into direct communication with the late Prince Consort and the nobility on the one hand, and the artists to whom they gave or declined to give commissions on the other—he showed how well fitted he was for that position, and for the office of President of the Royal Academy, which he was afterwards called upon to fill. The Reports presented to Parliament by the Royal Commission, and the appendices to them, bear record to the ability and the extent of the labours of their Secretary; while the Prince, as we have seen, graciously gave testimony to his own estimation of his services, on the occasion of his succeeding to the appoint-

ment of President of the Academy. It was feared that his elevation to this office would have involved the resignation of the former one; but happily it was not so, for in the fulfilment of the duties of Secretary to the Royal Commission he has conferred great benefit upon the arts in this country.

In 1842 he was appointed Librarian to the Royal Academy, but was obliged in consequence of his numerous public engagements to resign the office in 1844. On the death of Mr. Seguier, in November 1843, he succeeded him as Keeper of the National Gallery, and retained the appointment till 1847, when he resigned it. During this period he was subjected to much annoyance and injustice by the statements circulated as to the manner in which he had fulfilled his duties, and an enquiry was instituted by the Trustees in 1846 to investigate the charges thus made, the result of which was that they reported "that in the opinion of the Trustees, the report made by Mr. Eastlake is entirely satisfactory, and justifies the confidence which they have reposed in his judgment, in respect to the treatment of the pictures in the National Gallery." As a further proof of this confidence, on the reorganisation of the establishment in 1855, Sir Charles Eastlake was appointed Director of the National Gallery, with a salary of £1,000 a year, it being felt that the amount of knowledge both of the principles and practice of art, ancient and modern, possessed by him, eminently qualified him for the charge. He has since been exposed to many virulent attacks from interested parties, but the intelligent part of the community, as well as the Trustees of the National Gallery, know how to estimate his services, and to value at what they are worth such statements and opinions as those which have been circulated by his opponents. He has been careful to obtain, whenever practicable, specimens of those schools of painting in which our national collection is most deficient, and to secure any really valuable works to be procured with the

funds placed at his disposal; and if all the purchases made have not been of equal value, yet most of the additions made to the Gallery since his appointment as Director (especially of specimens by the early Italian masters) prove how ably and zealously he has fulfilled the duties of his office.

Sir Charles Eastlake has made several valuable contributions to the literature of art, by which he has shown himself to be one of the most learned of modern painters. The articles he furnished for the "Quarterly Review," the "Penny Cyclopædia," and other publications, were collected together in 1848, and published under the title of "Contributions to the Literature of the Fine Arts." In 1840 he published a translation of Göthe's work on Colour, "Farbenlehre," in 1 vol. 8vo., with many valuable notes on the great Venetian and Flemish painters. His next work, "Materials for a History of Oil Painting" (1847), entered more fully into the practice and the materials employed by those masters. An edition of "Kügler's Handbook to the Schools of Painting" has been published, with notes, &c., by Sir Charles Eastlake. The translation is said to have been made by Lady Eastlake, to whom he was married in 1849. As Miss Rigby she was previously known as a lady of great intellectual attainments, being the authoress of the "Letters from the Baltic," and other works.

Many honours have been awarded to Sir Charles Eastlake. He was elected F.R.S. in 1838. He became an Associate of the Royal Academy in 1827, and R.A. in 1830. He succeeded to the office of President in 1850, when he received the honour of Knighthood from Her Majesty. In 1853 he was created D.C.L. at Oxford, in 1855 Knight of the French Legion of Honour, and in 1858 an Honorary Member of the Academy of Arts of Rome, in the place of the eminent French painter, Paul Delaroche. As an artist, a scholar, and a gentleman, Sir Charles Eastlake possesses the high esteem of the public; and in the inner circle of those to whom he is personally

known, and in the Art Society of which he is the head, he is justly held in universal respect for his genius, and those many personal qualities of heart and mind, which render him courteous and affable, full of delicacy of feeling, and conscientious in the discharge of all the duties which in his high position he is called upon to fill.

During the few years which have elapsed since Sir Charles Eastlake's appointment as President, eighteen new Royal Academicians have been elected. Of these twelve are Painters, two Sculptors, two Architects, and two Academician-Engravers, under the law passed during his presidentship. The Painters are Sir. J. W. Gordon, Thomas Creswick, Richard Redgrave, and Francis Grant, elected in 1851; W. P. Frith (1853); E. M. Ward (1855); Alfred Elmore (1856); F. R. Pickersgill (1857); J. Phillip (1859); J. C. Hook, and A. L. Egg (1860); and P. F. Poole in 1861. The Sculptors are W. C. Marshall, elected in 1852, and J. H. Foley in 1858. The Architects, Sydney Smirke in 1859, and George Gilbert Scott in 1860. The Academician-Engravers are Samuel Cousins (1855), and George T. Doo in 1857.

Sir JOHN WATSON GORDON, R.A., was born in Edinburgh, the son of a Post-Captain of the Navy, a descendant of the Watsons of Overmans, in Berwickshire, and is connected through some branches of his father's family with Sir Walter Scott. He was intended for the army, but as it happened that he was too young when the application was made for his admission to the Royal Military Academy at Woolwich, he was sent to the Trustees Academy at Edinburgh, then under the direction of Mr. John Graham, to be educated as an artist, and he remained there pursuing the necessary studies for his profession for four years. He commenced his career—as so many other young artists have done, afterwards to relinquish them—on historical and poetical subjects, but eventually devoted

himself exclusively to portraiture, in which he has shown great talent, and met with eminent success.

He has spent nearly all his life in Edinburgh, taking the place of Sir H. Raeburn in painting portraits of all the celebrities of the Scottish capital, and indeed of most of his countrymen wherever resident, giving to his pictures a reality which has never been excelled, either in the verity of the outward resemblance and characteristic features, or in the rendering of the mental qualities of the individual represented. While thus making all his portraits faithful transcripts of the originals, his pictures are not deficient in the technical excellences of good painting. His drawing is careful and correct, the colouring is true and unaffected, he paints with a firm touch, and subordinates every part of the picture to the head, which is thus brought out into bold relief.

So numerous are his portraits, that it would be impossible to give a list of them; all the Scottish nobility, men of letters and science, eminent lawyers, politicians, and merchants of his country, have in turn been his sitters: of course in some cases he is more successful than in others, and he seems to be most at home when he has to depict a sharp, shrewd, and hard-featured man of the worldly-wise part of the Scottish character. In the Archers' Hall at Edinburgh are two full-length portraits by him of the Earl of Hopetoun and the Earl of Dalhousie. In the Chambers of the Faculty of the Writers to the Signet is the portrait of Lord Justice-General Hope, and of his successor, Lord Justice Boyle, of whom also there is another portrait belonging to the Faculty of Advocates.

He was elected an Associate of the Royal Academy in 1841, and R.A. in 1851. He was one of the early members of the Royal Scottish Academy, and is still one of its warmest supporters. In 1850, on the death of Sir William Allan, he was elected as its President. On this occasion a public dinner was given to him, on the 13th December, at the Waterloo Rooms in Edinburgh, at which

the chair was occupied by Professor Wilson, who paid a just compliment to the intellectual and moral qualities of the new President of their Academy. At the same time Sir John Watson Gordon was appointed as the Queen's Limner in Scotland, and, according to precedent, received from Her Majesty the honour of knighthood.

THOMAS CRESWICK, R.A., was born at Sheffield in 1811, and was educated at Hazelwood, near Birmingham, where he made considerable progress also in drawing landscapes. He came to London in 1828 to pursue his artistic studies with greater advantage, and to exhibit some of his pictures of scenery in North Wales at the Royal Academy. From that period for more than thirty years he has been a constant and abundant contributor to the exhibition at the Academy, formerly also at the Suffolk Street Gallery, and still occasionally at the British Institution. In all his works there is a thoroughly English character in the scenery, and a natural truthfulness, derived from his practice of painting the scenes he depicts in the open air as he sees them before him. His subjects are always pleasing, and tastefully chosen. His paintings of the Welsh streams —rocks and water, bold and wild, amidst luxuriant foliage—his river scenes in the valley of the Wharfe—his Cornish views, and some pictures painted during a tour in Ireland—all exhibit the same appreciation of the beautiful in nature, and his power to realise the expression of its varied forms by his facile art. For many years his pictures were small in size, and generally of river scenery, as their titles indicate,—'A Rocky Stream,' 'Windings of a River,' 'A Shady Glen,' 'A Cool Spot,' &c.; or in the forest glades, as 'The Chequered Shade,' 'The Beech Trees,' 'The Pleasant Way Home,' &c. In 1836 he removed to Bayswater, where he still resides, after having paid a visit to Ireland, the picturesque scenery of the county Cork affording him many subjects for pictures exhibited shortly afterwards.

In 1842 he was elected an Associate, and in 1851 a Royal Academician. Thus established in reputation as an artist, he pursued his labours with greater confidence. In 1847 he painted two large and singularly beautiful pictures—'England,' and 'The London Road a Hundred Years Ago,'—both affording signs of bolder conception and more able execution, and which must be classed among the best works he has produced. In the following year he began to work in another style, painting sea-side views, 'Home by the Sands,' and 'A Squally Day,' which he continued to follow for a few years, and then all but laid aside to resume that which was evidently more congenial to him. Latterly he has painted in conjunction with Ansdell, who has inserted some fine groups of cows and other animals in his truthful landscapes with great effect. His colouring is delicate and low-toned—his drawing admirable; he is fond of studying atmospheric effects, and gives to the periods of the day, the seasons of the year, and each class of scenery he depicts its distinct character, and thus his landscapes form some of the most pleasing specimens of those painted by our modern English school.

He has made numerous sketches for book illustrations, which engrave well, and make pleasing pictures even when divested of the charm of colour. He also etches with great skill. Very fair specimens of the style of his smaller pictures are 'The Pathway to the Village Church,' painted in 1839, in the Vernon Collection, and two others in the Sheepshanks Gallery, painted in 1844, 'A Mountain Stream on the Tummel, Perthshire,' and 'A Summer's Afternoon.'

RICHARD REDGRAVE, R.A., was born at Pimlico on the 30th April, 1804. His youth was spent (as he has told us in an autobiographical letter he addressed some years since to the editor of the "Art Journal") in the counting-house of his father, who was a manufacturer employing a large number of workmen, and who entrusted

his son with "making the designs and working drawings for the men, and journeying into the country to measure and direct the works in progress." The latter was a pleasant occupation, for it led him among those scenes of nature in which he took an early delight. His father's business, however, did not prosper, and as he was one of a large family, the young man was allowed to leave it and to follow his own bent for a more decidedly artistic employment. When about twenty years of age he joined a schoolfellow, of like tastes with himself, in going to draw from the Elgin and Townley marbles in the British Museum. In 1825 he exhibited a view of the River Brent, near Hanwell, at the Royal Academy, and in the next year became a student there.

Shortly afterwards, that he might not become a burden to his father, he determined to maintain himself by his art, and this at a time, as he tells us, "when there was little to help the young beginner: wood engraving, compared with its present extension, was in its infancy; lithography was unknown; art-unions, to assist the young artist, were yet unthought of; exhibitions were few and very exclusive; and all the means and appliances required by the artist were fewer and more difficult to obtain." He became a teacher of drawing during the day, and a student at the Academy Schools at night, working fourteen hours a day amidst many discouragements, and giving himself no rest except on Sunday, which was, "as I trust it ever will be," he says, "a sacred day to me." In addition he painted and exhibited several small pictures, the subjects of many of them being taken from the "Pilgrim's Progress." Amidst these efforts, he also competed for the Academy Gold Medal, but failed, as he thinks, because he could not devote more time to his work, and make more use of nature in it. In 1831 he exhibited a historical work, 'The Commencement of the Massacre of the Innocents;' in 1833 'Cymbeline,' and two landscapes; and he has been a constant exhibitor ever since.

His first success, as he deemed it, was in 1837, when he sold 'Gulliver on the Farmer's Table,' exhibited at the British Institution. It was purchased for engraving, and afterwards became the property of Mr. Sheepshanks, who presented it with his collection to the nation. In 1838 he sent to the British Institution a subject from Crabbe, 'Ellen Orford,' which was rejected there, but afterwards, to his delight, exhibited "on the line" at the Academy. The next year he exhibited there 'Olivia's Return to her Parents,' and 'Quintin Matsys showing his First Picture to the Father of his Lady-love.' These found purchasers; and now the way out of difficulty and struggles, and towards fame and success, seemed to be opening upon him. In 1840 he exhibited 'The wonderful Cure of Paracelsus;' the next year 'The Castle-builder,' 'Sir R. de Coverley's Courtship,' and 'The Vicar of Wakefield finding his lost Daughter at the Inn;' and for several years he continued to choose subjects of a simple domestic character, not intended merely to please the eye, but to reach the heart of the beholder. "It is one of my most gratifying feelings," he tells us, "that many of my best efforts in art have aimed at calling attention to the trials and struggles of the poor and the oppressed. In the 'Reduced Gentleman's Daughter' (1840), 'The Poor Teacher' (1843), 'The Sempstress' (an illustration of Hood's 'Song of the Shirt') 1844, 'Fashion's Slaves' (1847), and other works, I have had in view the 'helping them to right that suffer wrong' at the hands of their fellow-men. If this has been done badly, it has at least been done with the heart, and I trust when I shall have finished my labours I shall never have occasion to regret that I have debased the art I love by making it subservient to any unworthy end."

But he did not confine himself to these efforts, laudable and beneficial though they were. He was a lover of nature; and the woods and streams of the country have found a delicately true and natural copyist in him. Many of his pictures of this class bear titles which indicate their

character; such as 'Sun and Shadow,' 'The Sylvan Spring,' 'The Lost Path,' 'Love and Labour,' 'The Mid-wood Shade,' 'The Old English Homestead,' 'The Skirts of a Wood,' 'The Cradle of the River,' &c. In 1847 he exhibited 'The Guardian Angel,' and in 1849 'The Awakened Conscience,' followed in 1850 by the 'Marquis and Griselda.' In that year he was elected a Royal Academician, having been an Associate since 1840. His chief picture in 1851 was 'The Flight into Egypt,' a very original conception of a subject frequently painted, and treated with great solemnity of feeling. In 1854 he exhibited another picture of the Virgin and Child, entitled 'Foreshadows of the Future;' in 1857 'The Well-known Footstep,' and 'The Moorland Child;' in 1860 'The Strayed Flock,' 'Seeking the Bridle-road,' and two pictures of 'The Children in the Wood;' in 1861 'Young Lady Bountiful,' 'Geneveva,' 'A Surrey Coombe,' and 'The Golden Harvest.'

In his subject pictures there is always a purpose, and that a good one, and thus he has fulfilled one of the highest missions of the artist, who, while delighting our eyes, ought at the same time, unconsciously to ourselves, to be improving our hearts. His descriptive scenes are well worked out, and display both a true judgment and a fertile imagination; they are full of careful details, and indicate close observation of human nature and study of character. His landscapes are choice transcripts of nature as he sees it in its varied guise, at different seasons, with all the little wild flowers which he admires so much introduced to heighten the effect of the scene. Every year there are some contributions from his pencil to the Academy exhibition; yet, considering the constant attention he gives to the many important public duties devolving upon him in the position he occupies, it is wonderful how he can find time to paint anything.

From 1847 to 1851 he held successively the appointments of botanical teacher and lecturer, and head master

Government School of Design. In 1852 he became Art-Superintendent in the Department of Practical Art, and in 1857 was appointed Inspector-General for Art in the Department of Science and Art then established. He has ever since continued laboriously to watch over the schools, the Museum, and the Art Collections at South Kensington. Several of his lectures and addresses to the students in the schools of the Science and Art Department have been printed, and he published, in 1853, an elementary "Manual of Colour," for their use. In 1857 he succeeded Thomas Uwins, R.A., as surveyor of the Royal collections of pictures, a post not altogether a honorary one, but properly bestowed on an artist who has attained a high position in his profession, and who has done so much to promote the right cultivation of a taste for art in the public. To him, also, jointly with Mr. Creswick, the arrangement of the collection of pictures for the International Exhibition of 1862 has been entrusted.

The Vernon Gallery contains a picture painted by him in 1848 full of talent in conception, drawing, and colour, entitled 'Country Cousins,' humorously representing the curiosity with which the town relatives examine their visitors from the country, rather than welcome their arrival. The Sheepshanks Collection contains some of the artist's works which have been already referred to: 'Gulliver,' 1836; 'The School Teacher,' 1845; 'Cinderella about to try on the Glass Slipper,' 1842; 'Throwing off the Weeds,' 1846; 'Bolton Abbey,' 1848; and a picture of 'Ophelia weaving her Garlands,' 1842, which represents the subject with great simplicity and touching effect, and is a work of art carefully studied in all its details, and as nearly as possible embodying the poet's idea of the character and the scene.

FRANCIS GRANT, R.A., is a younger son of Francis Grant, the laird of Kilgraston, in Perthshire, and the brother of Lieut.-General Sir J. Hope Grant, G.C.B., the late com-

mander of the forces in China, who accomplished the capture of Pekin, and now holds the chief command in the Madras presidency.

Francis Grant was born in 1804, and was educated for the bar; but taking a strong dislike to the study of the law, and having an equally strong desire for art, at the age of twenty-four he determined to change his profession, and become a painter. Twelve lessons when a boy, in drawing the human figure, subsequent patient study of the old masters, and making careful copies of the works of Velasquez and others, besides study from nature, constituted the art-education which fitted him to enter upon his new career.

He was fortunate enough to secure the interest of Sir Walter Scott, who has left an interesting notice of him in his diary (dated 26th March, 1831), in which he states his motives in adopting the profession of a painter. He says: "In youth he was passionately fond of fox-hunting and other sports: he had also a strong passion for painting, and made a little collection. As he had sense enough to feel that a younger brother's fortune would not last long under the expenses of a good stud and a rare collection of *chefs-d'œuvre* he used to avow his intention to spend his patrimony, about £10,000, and then again to make his fortune by the law. The first he soon accomplished. But the law is not a profession so easily acquired, nor did Frank's talent lie in that direction. His passion for painting turned out better. . . . I am no judge of painting, but I am conscious that Francis Grant possesses, with much cleverness, a sense of beauty derived from the best source—that is, the observation of really good society. . . . His former acquaintances render his immediate entrance into business completely secure. He has, I think, that degree of force of character which will make him keep and enlarge any reputation which he may acquire. He has confidence, too, in his own powers—always requisite for a young gentleman trying

things of this sort, whose aristocratic pretensions must be envied."

In the early part of his career as an artist, he followed his own sporting tastes in the choice of his subjects, which were very popular among a certain class, and were mostly engraved. Among the first of these exhibited was 'The Breakfast at Melton,' in 1834, followed by 'Sir R. Sutton's Hounds,' 'The Meet of the Queen's Staghounds,' in 1837, 'The Melton Hunt' (containing some thirty-six portraits), in 1839, 'The Shooting Party at Ranton Abbey,' &c. In 1841 he exhibited an equestrian portrait of Her Majesty, attended by Lord Melbourne and the Lords-in-Waiting (which was also engraved), and the next year he was elected an Associate of the Royal Academy, when he exhibited a portrait of Lady Glenlyon, which established his reputation as an excellent portrait painter, and led him to decide on abandoning his previous style for that more fashionable and lucrative pursuit.

For this change he was eminently qualified by his social position, and his personal acquaintance with the style and character of the persons whom he undertook to represent. His marriage with a niece of the Duke of Rutland introduced him at once to the highest aristocratic connection, and in that sphere he has since continued to monopolise a large share of patronage as an artist, having painted a greater number of distinguished personages than perhaps any other living artist. He gives to all his portraits the elegance and grace which belong to the high-born lady, and the ease and dignity of the well-bred gentleman; his female portraits are especially charming, for, while the face is painted with delicacy, the drapery and background are also tasteful and effective, and there is a sweet expression given to the countenance, and an unconstrained action imparted to the figure. Sometimes there is a degree of ideality thrown into his pictures, which renders them still more pleasing by the happy combination of portraiture with poetry. He became a

Royal Academician in 1851. A recent specimen of his skill will be fresh in the memory of all who visited the last Academy exhibition—the life-like portrait of General Lord Clyde, G.C.B. (Sir Colin Campbell), painted for the late Governor-General of India.

WILLIAM POWELL FRITH, R.A., was born at Studley, near Ripon, in Yorkshire, in 1819. His early bias for art was encouraged by his father, who, being a man of taste, and passionately fond of the arts, desired that his son should grow up a painter; but he died in 1830, and therefore did not live long enough to see his wish realised. His son was placed at Sass's drawing academy in 1835, and remained there three years; he also became a student at the Royal Academy in 1837. Two years afterwards he sent his first work for exhibition to the British Institution —it was the head of one of Mr. Sass's children. The next year he sent there 'Othello and Desdemona,' and 'Jenny Deans and Madge Wildfire,' and to the Royal Academy 'Malvolio before the Countess Olivia.' Among his subsequent works at this period were 'The Parting Interview of the Earl of Leicester and the Countess Amy;' a scene from the "Vicar of Wakefield" ('My wife would bid both stand up to see which was tallest'); a scene from "The Merry Wives of Windsor" ('The Dinner to Falstaff'); 'Dolly Varden' (engraved); and a picture of 'John Knox and Mary Queen of Scots.' All these gave signs of careful study and patient industry in the exactness of detail and neat finish by which they were characterised.

In 1845 he exhibited a picture of 'The Village Pastor,' suggested by Goldsmith's lines, afterwards engraved by Holl. This was a work of a higher class than any of its predecessors, and of a more serious character. It at once established his reputation, and deservedly led to his attaining the rank of Associate of the Royal Academy in that year. In 1846 he exhibited 'The Return from Labour,' and a scene from the "Bourgeois Gentilhomme;"

in 1847 'English Merry-making a Hundred Years Ago,' a picture full of lively cheerfulness, and picturesque grouping of pretty girls and jovial smiling rustics; in 1848 'The Peasant Girl accused of Witchcraft,' an effective scene, which took the beholder back to the times of James I.; in 1849 'A Coach Adventure of 1750,' 'Coming of Age,' a good old English scene, engraved by Holl; in 1850 'Honeywood introducing the Bailiffs as his Friends to Miss Richland' (in the Sheepshanks Collection), and 'Sancho and the Duchess;' in 1851 'Hogarth at Calais,' and 'Sir Roger de Coverley and the Spectator;' and in 1852 'Pope making Love to Lady M. W. Montagu.'

The next year he attained the rank of Royal Academician, and in 1854 exhibited a humorous scene on Margate sands, entitled 'Life at the Sea-side.' It was purchased by the Queen, and has since been engraved on a large scale for the Art Union of London. In 1855 appeared 'Maria tricks Malvolio;' the next year 'Many Happy Returns of the Day,' a pretty home scene, and 'A Dream of the Future,' the landscape part of which was painted by Creswick. In 1857 he exhibited 'Kate Nickleby,' and 'A London Flower Girl.' In 1858 appeared another remarkable scene, full of life and character, fashion, fun, and frolic, entitled 'The Derby Day,' elaborately worked out in all its details, which attained equal popularity with his preceding work of the same class. In 1859 he exhibited 'Charles Dickens in his Study,' and in 1860 'Claude Duval, the highwayman, compelling a lady to dance with him.' He has recently completed a picture of 'Life at a Railway Station,' a subject in which he has displayed all his versatile powers, humorous and pathetic, and for which Mr. L. V. Flatou has agreed to give him the unparalleled price of 8750 guineas, in order to secure the ownership of the picture, the right of engraving it, and the exclusive privilege of exhibiting it to the public.

From his first appearance before the public, the works

of this talented artist have shown progressively increasing power, and his rise to fame has been in proportion to his merit. While he is at home in the subjects which Leslie chose for his especial study—scenes of courtly gallantry, stately manners, stiff costumes, and mediæval scenes and occupations—he possesses a keen eye for all that is around him, catching the folly and vanity, the humour and the pathos, the moral and the philosophy of every-day life, with perhaps less of point, but not with less of skill, than Hogarth of old—crowding together a variety of different objects in the bustle and confusion of a life-like scene, but preserving the identity of each character, and keeping each episode of the well-told story in its place, that the general effect of the whole may not be marred. Whether his subject be from the olden times of Elizabethan formalities, of the days of our grandfathers, or the ordinary scenes we witness around us now, there is a picturesque beauty in his pictures which charms us, a pathos and a sentiment, as well as a feeling of the humorous, which touch our hearts, and which make us feel that we owe to him a debt of gratitude for what he has done to contribute to the intellectual gratification of the present generation. Mr. Frith is a married man, the father of a youthful family, and occupies in society as high a position as a gentleman as he has gained in his profession as a talented, wealthy, and successful artist.

EDWARD MATTHEW WARD, R.A., was born in Belgrave Place, Pimlico, in 1816. His parents, and especially his mother, early discovered and cherished his love for art, and in his fourteenth year he gained a silver palette from the Society of Arts for a pen-and-ink drawing. He subsequently designed several illustrations to the works of Washington Irving, and those of his uncle, Horace Smith, the author of "The Rejected Addresses." Under the auspices of Sir F. Chantrey and Wilkie, he entered the schools of the Royal Academy in 1835, and in the same

year exhibited at the Gallery of the Society of British Artists a portrait of Mr. O. Smith as "Don Quixote." In 1836 he went to Rome, where he remained three years. In 1838 the Academy of St. Luke awarded him a silver medal for a picture of Cimabue and Giotto, which was exhibited at the Royal Academy on his return to England the following year. He afterwards went to Munich to study fresco painting under Cornelius. In 1840 he exhibited at the Royal Academy 'A Scene from King Lear;' in 1841 'Thorwaldsen in his Study,' and 'Cornet Joyce seizing the King at Holmby, 3rd June, 1647;' in 1842 'The Widow of Edward IV. delivering the young Duke of York to the Archbishops of York and Canterbury;' in 1843 'Lafleur's departure from Montreuil;' and at the British Institution a picture of 'Napoleon in the Prison of Nice,' purchased by the Duke of Wellington. In the same year he entered the cartoon competition in Westminster Hall, with 'Boadicea' for his subject, but it did not gain a prize, or elicit great admiration. He also painted a picture of 'Dr. Johnson reading the Manuscript of Goldsmith's "Vicar of Wakefield,"' which attracted great attention at the Academy exhibition, and opened a new field for his skilful pencil. It has since been engraved, and is deservedly admired for the skilful way in which a story of almost national interest is told. 'A Scene from the Early Life of Oliver Goldsmith,' representing him as a wandering musician in France, followed; and in 1845 a still more decided success, 'A Scene in Lord Chesterfield's Ante-room in 1748' (now in the Vernon Collection), in which Dr. Johnson is seen among a group of persons waiting to see the Earl, and a lady of fashion, with her black page, is leaving the chamber—the whole scene grouped with great skill and effect.

A series of excellent and important works followed. In 1846 'The disgrace of Lord Clarendon;' and in 1847 'The South Sea Bubble,' an elaborate picture full of life and excitement, humour and passion, character and feeling—

a masterpiece of that kind of subject of which Hogarth would have been proud. Both these pictures are in the Vernon Collection. In 1848 'London during the Great Fire, as seen from Highgate Fields in 1666,' and 'Charles II. and Nell Gwynne.' In 1849 'West's First Effort in Art,' and 'Daniel Defoe with the Manuscript of Robinson Crusoe.' In 1850 'Izaak Walton angling,' and 'James II. receiving Tidings of the Landing of Prince William of Orange,' bought by Mr. Jacob Bell, and presented by him to the nation. In the next year (besides two other works) 'The Royal Family of France in the Prison of the Temple,' the first of a series of pictures, full of deep and tender feeling, depicting the sorrows of the Royal sufferers during the French revolution. In 1852 'Charlotte Corday going to Execution.' In 1853 'The Execution of Montrose,' and 'Josephine signing the Act of her Divorce.' In 1854 'The Last Sleep of Argyll.' In 1856 'Marie Antoinette parting with her Son,' and 'Byron's Early Love.' In 1858 two pictures, each containing many portraits, painted by command of the Queen, representing 'The Emperor of the French receiving the Order of the Garter from Her Majesty,' and 'The Queen visiting the Tomb of Napoleon I.,' and also a subject for the Houses of Parliament—'Alice Lisle concealing Fugitives after the Battle of Sedgmoor.' In 1859 'Marie Antoinette listening to the Act of Accusation;' and in 1861 'The Ante-chamber at Whitehall during the dying moments of Charles II.'

The Fine Arts Commissioners gave him instructions in 1853 to paint a series of eight pictures for the Houses of Parliament. Four of these are finished, and are placed in the Commons' Corridor—'The Execution of Montrose,' 'The Last Sleep of Argyll,' 'Alice Lisle concealing the Fugitives,' and 'The Flight of Charles II. with Jane Lane after the Battle of Worcester.' They were originally painted in oil, but the Commissioners afterwards determined not to have any more works in that style, as they were found to be unsuited to the lighting of the building,

and they were therefore repeated in fresco. Four others, 'Monk declaring for a Free Parliament,' 'The Landing of Charles II. at Dover,' 'The Acquittal of the Seven Bishops,' and 'The Lords and Commons presenting the Crown to William and Mary,' have yet to be added to the series.

Several of Ward's best pictures are in the Vernon Gallery: 'Dr. Johnson in Lord Chesterfield's Ante-room' (1845), the sketch for Lord Northwick's large picture of 'The Disgrace of Lord Clarendon' (1846), and 'The South Sea Bubble' (1847). In all his works he displays great power of mind, originality of thought, and rich conception; a happy and natural disposition of all the figures, a clear mode of telling the story, rich and lucid colouring, truthful and earnest expression, and a careful study of all the details and costumes of the period. These qualities combine to form pictures full of harmonious effects of colour and grouping, and, from the subjects selected, works of great historical interest. He has often chosen the social life of our ancestors, and personal episodes in the lives of great men, for his themes, and has thus opened a new and interesting field for historical painting, much more instructive and attractive than representations of the mere political events of the past.

Mr. Ward was elected an Associate of the Royal Academy in 1846, and R.A. in 1855. His wife, Henrietta, is the daughter of James Ward, R.A., and is a painter, in style and subject not unlike her husband, except that she chooses scenes of a more social and homely character, as more congenial to a lady's taste.

ALFRED ELMORE, R.A., was born at Clonakilty, Cork, on June 18, 1815, the decisive day of victory at Waterloo. He was the son of Dr. Elmore, a surgeon in the 5th Dragoon Guards, who retired from active service towards the close of the Peninsular War. It is said that admiration for a picture which his father brought from abroad,

'A dead Christ,' attributed to Vandyke, determined his son's choice of his profession. When in his twelfth year the family removed to London, and, after some practice in drawing in the British Museum, he became a student at the Royal Academy in 1832. In 1834 he exhibited at the Academy 'A Subject from an old Play,' and during the next two or three years he visited Paris to study in the Louvre, and in the Life Schools of the French capital. In 1837 he sent to the British Institution a picture of 'Christ crowned with Thorns,' and in 1839 'The Crucifixion.' At the Royal Academy in 1840 he exhibited 'The Martyrdom of Thomas à Becket,' which was painted for Daniel O'Connell, and is now in a Roman Catholic Church in Dublin. In the same year he went to Munich, where he stayed three months; thence he journeyed to Venice, and on by Bologna and Florence to Rome, studying the works of the great masters in all those places. He remained in Rome two years, and painted there several pictures, exhibited in London after his return. In 1843 he sent to the British Institution 'A Window in Rome during the Carnival,' and to the Academy 'The Novice.' The next year he exhibited his only landscape, 'An Italian Corn-field,' and 'Rienzi in the Forum.'

In 1845 he obtained the rank of Associate at the Royal Academy, and exhibited 'The origin of the Guelph and Ghibelline Factions at Florence.' The next year a scene from "Much ado about Nothing," 'The fainting of Hero.' In 1847 he exhibited at the British Institution 'Bianca Capelle,' and at the Royal Academy 'Beppo' and 'The Inventor of the Stocking-loom,' a poor student watching his wife knitting by his side, which has been engraved, being a well-told and touching incident, for the clever representation of which the artist gained great praise. In 1848 he exhibited 'The Death-bed of King Robert of Naples;' in 1849 a scene from 'Tristam Shandy,' 'Religious Controversy in the time of Louis XIV.,' and 'Lady Macbeth.' In 1850 'Griselda,' 'The Queen of the Day,'

and a subject from the Decameron; in 1851 'Hotspur and the Fop;' in 1852 a scene from Pepys' diary, and 'The Novice;' in 1853 'Queen Blanche separating Louis IX. from his wife;' in 1856 'The Emperor Charles V. at Yuste;' in 1858 'Dante,' and a scene from "The Two Gentlemen of Verona," his diploma work, which was presented to the Academy on his election as a Royal Academician in 1856. In 1860 he exhibited 'Marie Antoinette facing the Mob at the Tuileries, 20th June, 1792;' and in 1861 'Marie Antoinette in the Temple,' 'Peace, 1651,' and 'Men were deceivers ever.'

There is an originality in the subjects he selects, and in his mode of dealing with them, which show that Mr. Elmore thinks for himself, and follows no established precedents; he groups his figures with ease and grace, draws with great correctness and force, and colours richly; and with these excellences, combined with the novel sources from whence he derives his materials, his pictures deservedly rank high among the works of modern painters.

FREDERICK RICHARD PICKERSGILL, R.A., was born in London in 1820. His father was a painter, and he is a nephew of H. W. Pickersgill, R.A. His mother was a sister of Mr. Witherington, R.A., who undertook to direct his early studies in art, and taught him to draw figures from plaster casts. In 1839 he exhibited a water-colour drawing at the Royal Academy,—'The Brazen Age,' from Hesiod, and the next year he became a student at the Royal Academy, where, in 1841, he exhibited his first oil pictures, 'The Combat between Hercules and Achelous,' and 'Amoret delivered by Britomart.' In 1842 appeared 'Œdipus;' in 1843 'Dante's Dream,' and 'Florimel in the Cottage of the Witch' (engraved for the Art Union of London); in 1844 'The Lady in the Enchanted Chair,' from "Comus;" in 1845 'The Four Ages,' belonging to Mr. Longman, the publisher, and 'Amoret,

Æmilia, and Prince Arthur in the Cottage of Sclaunder' (now in the Vernon Gallery); in 1846, 'The Flight of Stephano-Colloprino.' The next year he changed the style of his subjects, exhibiting a picture of 'The Christian Church during the Pagan Persecutions,' and he then attained the rank of Associate of the Academy. He had previously (in 1843) gained a prize of £100 from the Fine Arts Commissioners for his cartoon of 'The Death of King Lear,' exhibited at Westminster Hall. In 1845 he exhibited a fresco of 'Sir Calepine rescuing Serena,' and in 1847 he succeeded in gaining one of the three prizes of £500 for his fine effective painting of the 'Burial of Harold,' which the Royal Commissioners afterwards purchased for another £500 for the decoration of the Houses of Parliament.

He has since exhibited a variety of works illustrating our classic poets, Spenser, Shakspeare, &c., Italian history, and sacred story. In 1848 he exhibited 'Britomartis unveiling Amoret,' and 'Idleness;' in 1849 'Circe' and 'The Maids of Alcyna tempting Rogero;' in 1850 'Samson betrayed,' 'Pluto carrying away Proserpine,' and 'A Scene during the Invasion of Italy by Charles VIII.;' in 1851 'Rinaldo;' in 1852 'The Adoration of the Magi,' and 'Pan and Syrinx;' in 1853 'The Arrest of Francesco Novello da Carrara' and 'Angelo Participazio;' in 1854 'The Death of Francesco Foscari,' purchased by H.R.H. the late Prince Consort; in 1855 'John sends his Disciples to Christ,' 'Christian in the Valley of Humiliation,' and 'Britomart unarming;' in 1856 'Christ blessing little Children,' and 'Love's Labour Lost;' in 1857 'The Duke Orsino and Viola;' in 1858 'The Bribe,' his diploma work, having been elected a Royal Academician in the preceding year; in 1859 'Dalilah asking forgiveness of Samson,' and 'Warrior Poets of the South of France contending in Song;' in 1861 'Duke Frederick banishing Rosalind,' from "As You Like It;" 'Miranda, Ferdinand, and Prospero,' from "The Tempest;"

and 'Pirates of the Mediterranean playing at Dice for Prisoners.'

In general the choice of his subjects is varied and judicious; his colouring is sparkling and brilliant, without being gaudy; his drawing is true and accurate, and the arrangement of his figures skilful. Although many of his subjects might have led him into coarseness, he has never fallen into it, or deviated from the delicacy of feeling and the refined thought with which his subjects are conceived. He is careful in the study of costume and chiar'oscuro, and when dealing with sacred subjects he depicts them with unaffected solemnity and simplicity. These qualities place him among the best artists in the modern school of legitimate painting.

JOHN PHILLIP, R.A. was born at Aberdeen, on April 19, 1817. At fifteen years of age he commenced his career as an artist in his native city, and two years afterwards he determined on visiting the Royal Academy exhibition. To accomplish this journey he worked his passage on a coasting steamer from Scotland to London, as his resources were then very limited. On his return to Scotland, improved by what he had seen, he painted a picture of a Scottish interior, which attracted the attention of the then Lord Panmure, who purchased it, and supplied the artist with the means of returning to London for study. He became a student at the Royal Academy in 1837, returned to Aberdeen in 1839, and painted portraits there till 1841, when he came back to London, and has since settled here. His pictures of 'A Scottish Minister examining the Children of his Flock' (1847); 'A Scotch Fair' (a humorous and animated scene) in 1848; 'Baptism in Scotland,' replete with delicate and reverent feeling (1850); 'Heather Belles,' 'A Scotch Washing,' 'Drawing for the Militia,' and 'The Free Kirk,' soon attained celebrity for the artist.

A severe illness overtook him in 1850, and the next

year he decided on visiting the south of Spain to benefit his health. It did more than this; it also changed the whole current of his thoughts and tastes in art, and long before his return to England in 1856–57, he had become the acknowledged painter of the every-day life of the Peninsula, with all the warm glowing picturesque accompaniments of Spanish scenes and peasantry, and all the varieties of the costumes, habits, and manners of the people pictured before us. In 1853 he exhibited 'Life among the Gipsies at Seville,' at the Royal Academy, and 'A Spanish Gipsy Mother,' at the British Institution. In 1854, 'A Letter-writer of Seville,' purchased by Her Majesty, which has been engraved, and is a most skilful work. The next year, 'Il Pasco' (portraits of two Spanish sisters), also the property of the Queen; and 'Collecting the Offertory in a Scotch Kirk.' In 1856, 'Gipsy Water-carriers of Seville,' and other subjects.

In 1857 he was elected an Associate of the Royal Academy, and in 1858 he exhibited, besides a portrait of the late lamented 'Prince Consort,' painted for the city of Aberdeen, 'Spanish Contrabandistas,' 'Youth in Seville,' 'Daughter of the Alhambra,' and other Spanish subjects. In 1859 he became a Royal Academician, and exhibited 'A Huff,' and a portrait of Mr. Egg, R.A. In 1860 his diploma work, 'Prayer,' was exhibited, and a picture of 'The Marriage of H.R.H. the Princess Royal,' remarkable for the brilliant colouring and effective grouping of a subject confessedly difficult to render otherwise than formal. This picture is now being engraved by Auguste Blanchard. In 1861 he exhibited 'Gossips at a Well,' and still occasionally paints a few portraits.

He is a close observer of human nature, and an accurate delineator of its varied types and characters. As a draughtsman he is facile and accomplished, original in conception, and vigorous in treatment; his arrangement of draperies is effective; his lights and shades are strongly marked; his colouring is rich, deep, full, and mellow, sometimes even

dark in parts, and the expression given to his Spanish women and his groups of figures (the costumes of which are all carefully studied) is always appropriate and characteristic.

JAMES CLARKE HOOK was born in London on November 21, 1819, being the son of James Hook, one of the Judges of the mixed commission Courts of Sierra Leone. His mother was the second daughter of Dr. Adam Clarke, the Bible commentator. He became a student at the Royal Academy in 1836, and in 1842 gained the first medals in the life and painting schools. In 1845 he gained the gold medal, for his historical painting of 'The Finding of the Body of Harold,' and became in 1846 a travelling student of the Academy. The next year he married the third daughter of Mr. James Burton, the solicitor, and went to Italy, but gave up the Academy allowance for the latter half of the three years for which it was granted, and obtained permission to return to this country.

From his first admission to the Academy to the period of his leaving England he painted, in the strictly conventional style of academic rules, scenes from Scripture, English history, and occasionally portraits. After his return from abroad, he chose more fanciful and romantic subjects from Italian history and tradition. Of his earlier works, the principal were 'The Hard Task' in 1839; a portrait in 1842; 'Pamphilus relating his Story' (from Boccaccio) in 1844. The next year he sent to the British Institution four subjects in illustration of Rogers's poem of "The Wish," and to the Royal Academy 'A Portrait of a Gentleman' and 'A Song of the Olden Time.' In 1846 'The Controversy between Lady Jane Grey and Father Fakenham;' in 1847, to the British Institution, 'Rispah watching over the dead Sons of Saul,' a bold conception of a difficult subject; and to the Royal Academy 'Bassanio and the Caskets;' in 1848 'Otho IV. of Florence;' in 1849, to the British Institution, 'Venice in 1550;' and to the Academy 'Bianco Capello,' 'Othello's first Suspicion,'

and 'The Chevalier Bayard wounded;' in 1850 'A Dream of Venice,' and 'The Escape of Francesco da Carrara;' in 1851 'The Rescue of the Brides of Venice;' the next year 'The Return of Torello' and 'Othello's description of Desdemona;' in 1853 another 'Scene in the Life of the Chevalier Bayard,' and 'Queen Isabella and her Daughter in the Nunnery;' in 1854 'Persecution of the Christian Reformers in Paris;' and in 1855 'The Defeat of Shylock,' and 'The Gratitude of Moses' Mother for his safety.' In all these he displayed true Venetian splendour of colour, much artistic feeling, a large extent of mental culture, a wide range of reading, and in his treatment of religious subjects, much reverence and chastened solemnity of style.

Of late years he has turned his thoughts into a new channel, and has devoted himself chiefly to pastoral and nautical subjects, especially life on the sea-shore, and has attained in these works an excellence which has rarely been acquired by one whose early tastes were so evidently for historical rather than for landscape painting. These pictures consist of figures of large size introduced either in rural scenery on the shore, or on the water, telling a story in connection with the scene as graphically as he before narrated the histories of Venice and Italy. He began with 'A Rest by the Way-side,' a group of trees delicately pencilled, and 'A Corn-field at Noon-day.' In 1855 appeared 'Market Morning' and 'The Shepherd Boy;' in 1856 'Brambles in the Way,' 'The Fisherman's Good Night,' and others; in 1857 'A Widow's Son going to Sea,' and 'The Ship-boy's Letter;' in 1858 'A Pastoral' and 'The Coast-boy gathering Eggs;' in 1859 'The Brook,' 'Luff, boy' (a charming boat scene), 'A Cornish Gift,' and others; in 1860 'Whose bread is on the Waters,' 'Stand Clear,' 'The Valley on the Moor,' 'The Sailor Boy;' and in 1861 'Compassed by the inviolate Sea,' 'Sea Urchins,' &c.

Although not belonging to the 'pre-Raffaellite' school, he agrees with them in aiming at strong and marked

expression, powerful colouring, scrupulous detail, and, above all, in the subjective mode of treatment in the commonest objects of landscape or domestic life, which, whilst it embues every work with the tone of his own thought, elevates his art to a creative power. In both his early and later styles he has proved himself to be a highly intellectual painter, and is also distinguished among his compeers in art as an accomplished gentleman. He was elected an Associate in 1850, and R.A. in 1860.

AUGUSTUS LEOPOLD EGG, R.A., was born in Piccadilly in 1816, and is a member of the celebrated family of gunmakers of the same name, which years ago (before the days of Minié rifles) acquired a wide celebrity in Europe. In his boyhood, when at school in the country, he made his first essays with the pencil and brush, but did not determine to become an artist by profession till just before he entered the schools of the Academy, in 1836. In the same year he began to exhibit at the Society of British Artists, and afterwards at the British Institution, his pictures being taken from Italian subjects, although he had not visited that country. In 1838 he began to contribute to the Royal Academy exhibition, following for some years the themes which had been so successfully treated by Leslie, Newton, and Smirke, scenes from "Gil Blas," "Don Quixote," and the works of Shakspeare, Scott, &c.

In his early works the colour was low in tone, but the drawing careful, and the expression admirable. Among the best of these are 'The Victim,' a scene from Le Sage's "Le Diable Boiteux," in which a gallant has treated two female acquaintances to a supper much too expensive for his purse. It is now in the Vernon Gallery. In 1844 he painted 'Gil Blas exchanging rings with Camilla;' in 1847 'The Wooing of Katherine;' and in 1848 'Queen Elizabeth discovers she is no longer young.' In this year he was elected an Associate. In 1849 he exhibited

'Henrietta Maria released by Cardinal de Retz;' in 1850 'Peter sees Catherine, the future Empress, for the first time,' a very pretty and effective picture, telling the whole story unmistakably; in 1855 'The Life and Death of Buckingham,' two contrasted pictures in one frame, a moral lesson effectively told, although not strictly correct as to the fact. In the same year he contributed 'Emmett in Prison, parting from his Mistress,' and a costume picture, with the title of 'Through the green Shades wandering.' In 1857 he illustrated Thackeray's novel in 'Esmond returning after the Battle of Wynendael;' and in 1858 he painted a picture without a name, in three compartments, depicting the stages of a domestic tragedy, so sternly painful that, however excellent the intention of the painter, it was felt to be scarcely a subject suitable for pictorial representation. In 1859 he exhibited 'The Night before Naseby,' an effective lamp-light scene, and 'Madame de Maintenon and Scarron;' and in 1860, the year in which he was elected R.A., a scene from the "Taming of the Shrew."

Mr. Egg has not painted a large number of pictures, and it is a cause of much regret that he is prevented from doing more in his art, in consequence of delicate health, from which cause he was long compelled to resort to the mild climate of the south of France, and latterly to winter in Algeria. He has strong inventive faculties, paints in a vigorous and elaborate style, carefully studies the grouping of his figures, displays both strength and harmony in his colouring, and, while he can be humorous when his subject requires it, he shows, too, that he never paints without a moral purpose in view.

PAUL FALCONER POOLE, R.A., was born at Bristol in 1810, and was entirely self-taught as an artist, which, while it gave full scope for original thought and treatment, had also the disadvantage of leaving uncorrected some defects in drawing, and the neglect of certain recognised

principles of art, which are very palpable in some of his early works. In 1830 he exhibited at the Royal Academy 'The Well—a Scene at Naples,' but for some years afterwards he did not appear before the public, although he continued to pursue his studies with great diligence. In 1837 he exhibited 'The Farewell,' and in 1838 'The Emigrant's Departure,' and 'A Market Girl.' At this period, also, he executed a number of water-colour drawings of rustic figures with much grace and expression. His single figures of simple country girls and children are full of character, and are excellent in drawing, as well as effective in colouring. In 1840 he sent to the British Institution 'The Gipsy's Toilet,' and to the Royal Academy 'Hermon and Dorothea,' and 'The Recruit.' These were compositions of great merit, but were timid in execution, and weak in colour. In 1841 he exhibited a scriptural subject, 'By the Waters of Babylon,' treated with considerable success; the next year 'A Mountain Rivulet' at the British Institution, and 'Tired Pilgrims,' 'A Market Girl,' and 'Margaret alone at the Spinning-Wheel,' at the Royal Academy.

In 1843 appeared 'Solomon Eagle's Exhortation to Repentance during the great Plague of London.' This made a deep impression upon the public, and it was so original and effective, so terrible and truthful, that it riveted attention, and brought the artist at once into favourable notoriety. He followed this success in the next year by 'The Moors beleaguered by the Spaniards in the city of Valentia,' a scene of the horrors of war most effectively painted. In 1846 he sent to the Academy 'The Visitation and Surrender of Syon House to the Commissioners appointed by Thomas Cromwell, in the reign of Henry VIII.,' and in the same year was elected an Associate. In 1847 he gained the £300 premium for his picture of 'Edward's generosity to the Burgesses of Calais,' in the Westminster Hall competition. The next year he sent to the Academy, 'Arlète, a peasant Girl of

Falaise, first discovered by Duke Robert of Normandy.' In 1849, 'Blackberry Gatherers,' and three pictures in one frame, of subjects from "The Tempest."

One of his best works was exhibited in 1850, 'The Messengers announcing to Job the Irruption of the Sabæans, and the Slaughter of his Servants.' It was an admirable composition, carefully studied in all its details, full of emotion, and effectively grouped and coloured. In 1851 he exhibited 'The Goths in Italy;' in 1852 'Marina singing to her Father, Pericles,' and 'The May Queen preparing for the Dance.' In 1854 appeared 'The Song of the Troubadours,' a moonlight scene, with a peculiar cast of yellow-green light upon the figures sitting on the rampart of a castle by the sea-side, listening to the minstrel's lay. The next year his subject was 'Philomena's Song' (from the "Decameron"), painted with the same effects of green and yellow haze as the preceding. His works subsequently exhibited were 'The Conspirators,' in 1856; 'A Field Conventicle,' 1857; 'The Last Scene in King Lear,' 1858; and 'The Escape of Glaucus and Iona,' 1860. He became a Royal Academician in 1861.

All his early productions are of great excellence, true to nature, and carefully studied. These alone would have established his reputation, but in his later productions he has broken up untrodden ground in the subjects he has selected. His compositions show considerable imagination, invention, poetic feeling, and technical skill, and display the real genius he possesses, although his taste has been sometimes called in question by the lurid tone of colouring introduced in his later pictures. He has great command of light and shade, is a rich colourist, clever in grouping, and correct in drawing, all his costumes and accessories being carefully studied and arranged.

We have next to speak of the two Sculptors, elected since Sir Charles Eastlake became president. These are W. C. Marshall and J. H. Foley.

WILLIAM CALDER MARSHALL, R.A., was born at Edinburgh, in 1813, and after some preliminary instruction in the art of sculpture, he came to London, and was admitted as a student at the Royal Academy in 1834. Subsequently he studied under Chantrey and Baily successively. He obtained the gold medal at the Academy in 1841 for 'Venus rescuing Æneas from Diomed,' and consequently the travelling student's allowance, with which he proceeded to Rome, and remained there, pursuing the study of his art, for three years. On his return to London he commenced the earnest practice of his profession, and has ever since been an annual contributor to the Academy exhibition. His works are chiefly of the poetic form, simple, refined, and graceful. In 1840 he exhibited 'The Creation of Adam,' 'Una and the Lion,' 'Ophelia,' and 'Cupid and Psyche;' the next year, 'Puck' and 'Atalanta and Hippomanes;' in 1842 'Eve and her First-born' and 'The Broken Pitcher;' in 1843 'David with the Head of Goliath' and 'May Morning;' in 1844 'Little Red Riding Hood,' 'Caractacus before Claudius,' and 'Christ blessing little Children.' In this year he obtained the rank of Associate.

Subsequently, in 1845, appeared 'Paul and Virginia' and 'The First Whisper of Love;' in 1846 'Hero guiding Leander' and 'Sabrina,' from Milton, a work deservedly popularised by an excellent Parian statuette executed from it; in 1847 'Eurydice' and 'The First Step;' in 1848 'Cupid Captive,' 'A young Satyr drinking,' and 'A Dancing Girl reposing,' a statuette which gained the £500 prize from the Art Union of London; in 1849 'The Grecian Maid,' 'Zephyr and Aurora,' and specimens of portrait sculpture—statues of Thomas Campbell and William Cowper, the former in marble, afterwards erected in Westminster Abbey. In 1850 'A Nymph' and 'A Mermaid on a Dolphin;' and in 1851 'Hebe rejected.' In 1852 he attained the full honours of a Royal Academician, and exhibited 'A Hindoo Girl;' in 1853

'Pandora;' in 1854 'Godiva;' the next year 'A Mother's Prayer,' 'Ariel' and 'Ajax;' in 1856 'Imogen,' 'Hermione and Helena,' and 'Patience;' in 1857 'The Bather;' the next year, 'Ruth' and 'Ophelia;' in 1859 'Frolic' and 'The Expulsion;' and in 1860, 'Fresh from the Bath.' He also occasionally exhibits busts executed with great skill.

For the Houses of Parliament he has produced statues of the poet 'Chaucer,' and the Chancellors 'Lord Clarendon' and 'Lord Somers.' Also the colossal 'Peel Statue,' for Manchester, with emblematical figures of Manchester, and the arts and sciences at the base of the pedestal; the statue of Dr. Jenner, now in Kensington Gardens, and that of Captain Coram, erected over the entrance gates of the Foundling Hospital in 1856. For the Egyptian Hall of the Mansion House he has also modelled a beautiful figure of 'Griselda.' The originality of his conceptions, his elegant taste, his power of rendering expression with truth and sweetness, and of modelling the human figure, arranging drapery, and working his materials, combine to render his productions beautiful in themselves and excellent as specimens of works of art.

JOHN HENRY FOLEY, R.A., was born in Dublin, on 24th May, 1818, and was led by his step-grandfather, a sculptor in that city, to follow the same profession. At the age of thirteen he began to draw and model at the School of the Royal Dublin Society, where he studied not only the human form, but animals, architecture, ornamental designs, and landscapes, and gained the first prize in all these classes except the last. In 1834 he came to London, and in the next year entered the Royal Academy as a student of sculpture. In 1839 he exhibited 'The Death of Abel' and 'Innocence;' the latter was afterwards executed in marble. The next year his work was of a very high order, being the model of a group full of true poetry and playful fancy, representing 'Ino and

Bacchus,' which was purchased by the late Earl of Ellesmere, and has since been repeated as a statuette. When considered as the work of a young man of twenty-two, who had never had the advantage of foreign study, it is a striking proof of early matured powers, and at once established the reputation of the young sculptor. In 1841 appeared 'Lear and Cordelia' and 'The Death of Lear;' in 1842, 'Venus rescuing Æneas' and 'The Houseless Wanderer,' a figure of a half-clad Irish girl; and in 1843, 'Prospero and Miranda.'

In 1844 he entered the competition at Westminster Hall for the selection of sculptors to decorate the Houses of Parliament, and exhibited 'The Youth at the Stream;' he obtained in consequence, a commission to execute a statue of 'John Hampden,' which now stands in St. Stephen's Hall, and subsequently another of 'John Selden,' both expressive and dignified portraits of the great originals. In 1845 he exhibited at the Academy 'Contemplation,' and in 1848 'Innocence.' The next year he was elected an Associate, and exhibited 'The Mourner;' in 1850 'The Mother.' In 1856 he received a commission from the civic authorities for a statue of 'Egeria,' for the Egyptian Hall at the Mansion House, and he has lately executed another work for the same building, a figure of 'Caractacus.' In 1858 he became a Royal Academician, and in 1860 exhibited his diploma work, 'The Elder Brother,' from "Comus," and a bust of Lord Hardinge, executed by command of the Queen for the corridor of Windsor Castle. In 1861 he produced a statue of 'Oliver Goldsmith,' to be erected in front of Trinity College, Dublin, and a bas-relief of the attack on Delhi, in memory of Brigadier-General Nicholson. He has received the commission for the statue of Sir C. Barry, R.A., to be erected in the Houses of Parliament; of Father Mathew, for Cork, and of Sir H. Marsh, the physician, for Dublin.

His greatest work is the equestrian statue of Viscount Hardinge on his favourite charger, executed in bronze,

and erected at Calcutta; it elicited great admiration when exhibited in London, and many were the regrets that a copy of it was not secured for this country, both as a memorial of a great commander, and as a specimen of the sculptor's genius. In these his portrait works, Foley extends the character of the subject beyond the face to the costume and attitude of the figures, giving all the details in correct plastic style. The works we have mentioned above are only, with a few exceptions, the specimens of his imaginative productions; his chief practice since he attained to fame as a sculptor has been in commissions for busts and monumental memorials. These he has produced in large numbers, and many of them are of great beauty. Especially excellent are those to the memory of 'Admiral Cornwallis,' and 'Capt. Wheatley,' in Milford Church; to 'The Hon. J. Stuart,' at Ceylon, the 'Wellington Memorial,' and a bas-relief erected in Guilsfield Church near Welshpool, representing 'The three Daughters of the late J. Jones, Esq., of Crosswood, at the Tomb of their Father,' whose portrait is inserted as a medallion on the sarcophagus.

Extreme care and deep study, delicate finish of all the details and accessories, a varied and distinctive expression, combined with refined feeling and a strong appreciation of beauty of form, render the works of this sculptor worthy of all praise; while it should not be forgotten that his art-education has been confined to this country. Although he has not made the sculptured treasures of Greece and Rome his study, he has amply compensated for the absence of these classic precedents by his own true artistic spirit; and (when exercised on ideal subjects) by his fertile invention and expression of all the gentle graces and delicacies of the art.

The Architects added to the number of Academicians, during the period at which we have now arrived, were Sydney Smirke, and George Gilbert Scott.

SYDNEY SMIRKE, R.A., born in 1798, is a younger brother of Sir Robert Smirke, also an architect, and a son of the genre painter, Robert Smirke, R.A. He became a student at the Royal Academy in 1817, and at the same time began the practice of his profession in his brother's office. In 1819 he gained the gold medal for his design of 'Pliny's Villa,' and in 1825–27 was the recipient of the allowance made to the Academy's travelling students, during which time he made a tour through Italy and the Continent, and thus improved his knowledge and taste as an architect. On his return he was appointed Clerk of the Works to the Government Board of Works, an office which he held from 1829 to 1831; subsequently he became Surveyor to the Hospitals of Bridewell and Bethlehem, to the Duchy of Lancaster, and to the Society of the Inner Temple.

He first appeared before the public in conjunction with his brother, as the architect of the Oxford and Cambridge University Club, in 1835–37, in which his part is understood to have been the florid Corinthian front in Pall Mall. He had previously, in 1834, published "Suggestions for the Architectural Improvements of the West of London." He afterwards erected a church at Leicester, and made several alterations and additions to the buildings at Bethlehem Hospital, and the House of Occupation at Lambeth. In 1842 he was employed in conducting the restoration of the Temple Church, of which he published an account, entitled "Architecture of the Temple Church," in 4to. By the Earl of Derby he was selected as the architect of a church erected by his Lordship at Bickerstaffe in Lancashire. He then designed the Exeter Change, and the "Morning Post" newspaper office, in Wellington Street, Strand. His next work was the Conservative Club in St. James's Street, erected on the site of the Thatched House Tavern in 1844–45, and undertaken in conjunction with Mr. Basevi, the architect of the Fitzwilliam Museum, Cambridge. In 1845 Sir Robert Peel

employed him to erect a new picture gallery at Drayton Manor; and in 1847 he commenced the Carlton Club in Pall Mall, following in his design (although slightly altered), that by Sansovino of the Library of St. Mark at Venice. It forms one of the most elegant and ornamental of our London club houses; at first, only half of the design was carried out, the other half, in the Grecian style, being the work of his brother, but in 1855 the whole was completed. The splendid Aberdeen granite pillars give the building from the exterior a rich and novel effect.

Subsequently he designed Paper Buildings in the Temple, in the Tudor style, as an extension of the works undertaken by his brother in the Grecian, with which, however, they do not harmonize successfully. Among other works in which he has been engaged, are the erection of Parkhurst reformatory; the custom houses at Bristol, Newcastle, and Shoreham; the restoration of York Minster after the second fire, and of the nave and transepts of Lichfield Cathedral; the erection of the Athenæum and Assembly Rooms at Bury; the rebuilding of Luton Hoo; and additions to Gunnersbury Park, Clumber, and Oakley Park, Suffolk. In 1846 he succeeded his brother as architect to the British Museum, and has ever since been frequently employed in carrying out modifications and alterations of the original design for that building. The New Reading Room in the inner quadrangle is erected from his design, at the suggestion of the librarian, Mr. Panizzi; the dome, 140 feet in diameter, was erected between January 1855 and the following September. The building is principally of iron, the internal arrangements having been planned by Mr. Panizzi. The whole work is a complete success, and has given general satisfaction; it is worthy of the artistic skill and abilities both of the architect and the librarian.

Mr. Smirke was elected an Associate at the Royal Academy in 1847, and created R.A. in 1859. In 1860

he was appointed Professor of Architecture in succession to Mr. Cockerell. As an architect he justly holds a high rank, displaying in all his designs great simplicity and good taste.

GEORGE GILBERT SCOTT, R.A., was born in 1811, at Gawcott, near Buckingham, of which place his father was the incumbent, as also his grandfather, the author of the well-known "Commentary on the Bible," and other theological works. Very early in his boyhood he took an interest in the ancient churches of the neighbourhood, and made many sketches and studies from them. In 1827 he was placed with an architect in London, and earnestly devoted himself to the study of Gothic architecture, of which style he is now recognised as one of the most distinguished English practitioners. In 1835 he entered into partnership with a fellow-pupil, Mr. W. B. Moffatt, and obtained a large measure of public patronage by the taste and elegance of his designs. At first, lunatic asylums, poor-law unions, and such like buildings, chiefly in the Elizabethan style, were the principal works executed by him and his partner. In 1841, however, they constructed 'The Martyrs' Memorial' at Oxford, so elegant in design, and so admirable in the execution of all its details, as to be pronounced superior to any modern work of the kind. The next undertaking was the new Gothic parish church of St. Giles, Camberwell, in 1843–44. The Infant Orphan Asylum and other buildings followed.

Mr. Scott dissolved partnership with Mr. Moffatt in 1845, and the next year, after a severe competition, he was selected to erect the church of St. Nicholas at Hamburg, in place of that destroyed in the great fire there, his design for which has gained golden opinions for English architects in Germany. It is the largest church and finest Gothic sacred edifice of modern times, higher internally than any English cathedrals except York and Westminster, and will cost, when completed, 150,000*l.*

This work will be rivalled by the Hotel de Ville in the same city, for which, in 1855, Mr. Scott obtained the first prize in the European competition, which was opened before an architect was selected. The erection of the building has been delayed for want of the necessary funds, but when completed it will present a splendid appearance.

After the death of Mr. Basevi, Mr. Scott was appointed architect for the restoration of Ely Cathedral, where the elaborate stone reredos, finished with mosaic and other figures, and the open screen of wood, designed by him, have been greatly admired. He is now also engaged on the restoration of Hereford Cathedral. In 1847 he designed the Cathedral of St. John, Newfoundland, and in 1848 the College at Brighton. Among a large number of churches erected by him may be mentioned St. John's, Holbeck, Leeds; West Derby, Liverpool; Croydon; Holy Trinity, Rugby; St. Andrew's, Ashley Place; and others at Harrogate, Trefnant, Haley-Hill, &c.; the rebuilding of St. George's, Doncaster; and the restoration of Newark Church, St. Mary's, Stafford, &c. Mr. Scott has nearly completed the works at Exeter College, Oxford, consisting of the new chapel, library, rector's residence, &c. He has also designed mansions for Mr. Forman at Ripbrook House, Dorking; for Sir Charles Mordaunt, Walton House, Warwick; and for S. H. Manners-Sutton, Esq., Kelham Hall, near Newark.

In 1849 he was appointed architect to the Dean and Chapter of Westminster in succession to Mr. Blore, and in that capacity designed the new Abbey gateway and the buildings on the west of the Abbey, in which he has applied the Gothic style to domestic purposes. He has also made various restorations in the Abbey itself, and in 1850 exhibited at the Royal Academy a design for the restoration of the Chapter House, executed from very careful examination and measurement. In 1857 he was awarded the gold medal by the Royal Institute of British

Architects, and obtained the third premium of £300 in the public competition for designs for the new Foreign Office. Subsequently the late Government (under the Earl of Derby) selected him as the architect for the building, and his design was a most masterly and appropriate one, adapting the Gothic style to the requirements and purposes of the edifice, as to light, accommodation, &c. The present Government (under Viscount Palmerston) have, however, decided in the last Session that the building shall be erected in the classic style, and that Mr. Scott shall still be retained for its architect. He has also been appointed, jointly with Mr. Digby Wyatt, as architect of the new India Office.

In 1851–52 Mr. Scott devoted much time and labour to the formation of the Architectural Museum for the benefit of art-workmen, now at the South Kensington Museum. In 1855 he was elected an Associate at the Royal Academy, and after the retirement of Professor Cockerell, he gave lectures on architecture to the students jointly with Mr. Sydney Smirke, until the latter succeeded to the Professorship. In 1860 he became a Royal Academician, being elected to fill the vacancy caused by the death of Sir Charles Barry. Besides his active and important professional works, he is also the author of several treatises on his art, as "A Plea for the faithful Restoration of our Ancient Cathedrals," 1850; "Additional Churches," 1854; and "Some Remarks on Gothic Architecture, Secular and Domestic, Present and Future," 1857.

The first two Engravers who have attained the rank of R.A. since the foundation of the Institution, under the recent modification in the constitution of the Academy, are Samuel Cousins and George Thomas Doo.

SAMUEL COUSINS, R.A., was born at Exeter on the 9th May, 1801, and at an early age made pencil drawings from any engravings he could obtain. For two of these

the Society of Arts awarded him, in 1813–14, two silver medals and a silver palette. In September 1814 he came to London to be articled for seven years as a pupil to S. W. Reynolds, the mezzotinto engraver, and after completing his time, he remained four years with him as an assistant. He was elected an Associate-Engraver as long ago as 1835, transferred to the new class of Associate-Engravers in 1854, and was the first to receive, in 1855, the rank of Academician-Engraver, in the new class of members, so called, then formed. In 1825 a picture by Lawrence was given to him to engrave for Sir Thomas Acland—'Lady Acland and her Children.' Sir T. Lawrence was so much pleased with this his first work, that he intrusted to him his fine picture of 'Master Lambton,' and subsequently requested that he would devote all his time to engraving from his works. He thus established his reputation as one of the most admired of mezzotinto engravers, and his talent is of the highest order in the branch of the art to which he has devoted himself. Among his principal works are copies from the portraits by Sir Thomas Lawrence, of the Duke of Wellington, Prince Metternich, Pope Pius VII., Lady Dover and Child, Sir Robert Peel, the Countess Gower and Child, &c. From the works of Landseer he has executed engravings of 'Bolton Abbey in the Olden Time,' 'The Return from Hawking,' 'Saved,' 'Midsummer Night's Dream,' 'Refreshment,' 'Lady Evelyn Gower and the Marquis of Stafford,' 'The Abercorn Children,' 'The Queen,' 'Miss Peel,' &c.; after Eastlake, 'Christ Weeping over Jerusalem;' after Wilkie, 'The Defence of Saragossa;' Sant's 'Infant Samuel,' Millais's 'Order of Release;' 'The Mitherless Bairn,' after Faed; the pictures, by Winterhalter, of the Queen, the Prince Consort, the Royal Family, the Princess Frederick William of Prussia, and the Emperor and Empress of the French; besides a large number of portraits after Boxall and others. At the present time he is engaged in engraving 'Marie Antoinette in the Temple,'

in mezzotint, which promises to be one of the finest plates he has yet produced.

GEORGE THOMAS DOO, R.A., was born on the 6th of January, 1800, at Christ Church, Surrey, and has long been famous in his profession as one of the most accomplished line engravers which the present century has produced. In this style years of patient labour are consumed upon one large plate, and but few can follow it with hopes of attaining eminence. Many of his works are among the best specimens of the art; while they are true to the originals from which he copied, there is a display of refined and artistic feeling in them peculiarly his own. His tones and tints are harmonious, his handling firm, and his lines masterly and spirited. The works by which he is best known are his large plates after Sir C. Eastlake's 'Pilgrims coming in sight of Rome;' Wilkie's 'Knox preaching before the Lords of the Covenant;' Etty's 'Mercy appealing for the Vanquished;' and his small plates of 'Portia and Bassanio,' and 'Sterne and the Grisette,' after Newton; 'Lord Eldon' after Lawrence; his female and children's heads, as 'Nature,' 'Miss Murray,' &c., after Lawrence; and some choice renderings from Raffaelle's 'Messiah' and 'Infant Christ,' Correggio's 'Ecce Homo,' Vandyke's 'Gevartius,' and other works of the ancient masters.

For some years past Mr. Doo has resided at Stanmore, where he bears as high a character in private life as he obtained in the profession which he formerly pursued with so much ability, but which he has latterly in some degree abandoned for painting in oil—a large number of portraits of eminent naturalists and others having been exhibited by him at the Academy since the year 1853. Happily, however, he has not altogether relinquished the graver, for he has recently completed another line engraving on a large scale — an admirable specimen of a style which has almost fallen into disuse amongst us — the subject being

'The Resurrection of Lazarus,' after Sebastiân del Piombo, in the National Gallery. This work is issued under the auspices of several gentlemen, who have associated together for the purpose of encouraging the art of historical line engraving in England — a style which, in this work, is considered to have reached the highest degree of excellence yet attained in this country.

Mr. Doo was elected an Associate Engraver in 1856, and an Academician-Engraver in 1857. He also holds the honorary appointment of Historical Engraver to the Queen. He is a Fellow of the Royal Society, an honorary member of the Society of Arts at Amsterdam, and of the Pennsylvania Academy of the Fine Arts, and a corresponding member of the Academy of the Fine Arts at Parma.

CHAPTER XIX.

ASSOCIATES, WHO HAVE NOT SINCE BECOME ACADEMICIANS, ELECTED DURING THE PRESIDENTSHIP OF SIR CHARLES L. EASTLAKE.

Painters: W. BOXALL, E. W. COOKE, F. STONE, F. GOODALL, J. E. MILLAIS, J. C. HORSLEY, G. RICHMOND, J. F. LEWIS, H. N. O'NEIL, W. C. T. DOBSON, R. ANSDELL, T. FAED, JAMES SANT.

Sculptors: HENRY WEEKES and BARON MAROCHETTI.

Architect: E. M. BARRY.

Engravers: L. STOCKS and J. H. ROBINSON.

A LARGE addition to the associated members of the Royal Academy has been made since Sir Charles Eastlake became its President. Thirteen painters, two sculptors, one architect, and two associate-engravers have been added to the roll of artists, thus on the way to attain the highest dignity of the profession—the worthy living representatives of the English school of art in its growing excellence and increasing power.

The Painters elected in this period were Wm. Boxall, E. W. Cooke, and F. Stone in 1851; F. Goodall in 1852; J. E. Millais in 1853; J. C. Horsley in 1855; G. Richmond in 1857; J. F. Lewis in 1859; H. N. O'Neil and W. C. T. Dobson in 1860; and R. Ansdell, Thos. Faed, and James Sant in 1861. The Sculptors are Henry Weekes, elected in 1851, and Baron Marochetti in 1861; E. M. Barry, the Architect, was elected in 1861; and L. Stocks and J. H. Robinson were chosen Associate-Engravers of the new class in 1855 and 1856 respectively.

WILLIAM BOXALL, A.R.A., was born in 1801, and

became a student at the Royal Academy in 1819. Several years ago he painted some few allegorical works, of which the best was a beautiful picture of 'Hope;' another was 'Geraldinè;' in both of which the drawing and painting were very skilful, and the heads carefully studied. Subsequently he painted several portraits of our modern poets, artists, and literary men—Wordsworth, Landor, Allan Cunningham, and others, and a very good one of John Gibson, the sculptor. He has continued to receive extensive and varied patronage, if we may judge by the large number of portraits of all ranks and classes of society which he has exhibited year by year at the Academy. Among these, in 1859, was one of the late Prince Consort, painted for the brethren of the Trinity House, His Royal Highness being represented wearing the robes of the Master of the Corporation.

The colour and texture of Mr. Boxall's paintings are good; he deals with his subjects in a simple and unaffected style, giving to his figures easy and graceful attitudes, to his portraits of ladies a charming expression, and to those of gentlemen much force and character. He thus shows himself in all respects a skilful portrait painter.

He was elected an Associate in 1851.

EDWARD WILLIAM COOKE, A.R.A., was born in London in 18..1, and is the son of an eminent engraver. His first artistic occupation was to draw the plants illustrating the "Botanical Cabinet" and "Loudon's Encyclopædia." Afterwards he etched and published a large series of views of shipping and craft, the river scenery of the Thames, and similar subjects, which, from their truth and accuracy, were deservedly popular. In 1832 he commenced painting in oil, and has since at various times visited France, Germany, and Italy, in the search after subjects upon which to exercise his skill. The picturesque scenery of the Mediterranean, the Gulf of

Salerno, Dutch yachting on the Zuyder Zee, Amsterdam, Scheveling, the Gulf of Genoa, Venice, Marseilles, and Calais, besides our own coast, Cornwall, the Goodwins, Weymouth, Bonchurch, &c., have in turn supplied material for his pictures. Two of his works are in the Vernon Gallery—'the Boat-house,' a coast sketch, and 'Dutch Boats in a Calm,' exhibited at the British Institution in 1844. Eleven others are in the Sheepshanks' Collection, several of which were exhibited at the same place in 1832–38; 'Brighton Sands,' 'Portsmouth Harbour,' 'The Hulks,' 'The Victory,' 'Mont St. Michael,' 'Hastings,' 'Lobster-pots,' 'Mackerel,' 'Carp,' and 'Mending the Bait Nets;' in another style, 'The Antiquary's Cell,' 'Windmills,' and 'Blackheath;' besides drawings and studies of these and other pictures. His sketches are full of spirit, and evince great dexterity of pencil; in his varied scenes he combines, with great facility, views of the shore with the sea and its busy craft, and paints the various picturesque buildings which he introduces into his pictures with nicety of detail, especially in his Venetian views. His boats are carefully and correctly drawn, and the sea fresh and crisp; and with these powers of representing and combining various objects, his pictures are always pleasing and attractive. In 1860 he exhibited a striking picture of H.M.S. "Terror," abandoned in the Arctic regions. He was elected an Associate in 1851.

FRANK STONE, A.R.A., was born at Manchester on the 26th August, 1800, and was the son of a cotton spinner. He was educated first in his native place, and afterwards at Prestbury in Cheshire; he subsequently entered his father's factory, and continued to be engaged in business pursuits till his twenty-fourth year. He then turned his attention to art as a profession, although he had not up to that time received a lesson in drawing in any school, and knew nothing of painting. After long and patient study he came to London in 1831, and was in the

next year elected a member of the Old Water-Colour Society, having chosen that branch of art for his early efforts. He did not resign his connection with that society till 1847, when he had determined to follow the practice of oil painting. His earlier works in the former medium consisted of scenes from Shakspeare, and quiet graceful studies of a domestic character, as 'The Evening Walk,' 'The Stolen Sketch,' &c.

He began to exhibit at the Royal Academy in 1837, when he contributed two portraits, one of them being that of Lady Seymour; in 1838 'A Study;' in 1839 three portraits; and in 1840 his first subject piece in oils, from "The Legend of Montrose." In the same year he exhibited at the British Institution 'Louise.' In 1841 he sent to the Academy 'The Interview between Charles I. and the Infanta of Spain,' which was selected by an Art Union prize-holder for £200, and 'The Heart's Misgivings,' exhibited at the British Institution, where it obtained the award of a premium. In 1842 he sent to the same place 'The Bashful Lover and the Maiden Coy,' and to the Academy 'Admonition,' where, in 1843, appeared 'The Last Appeal,' and at the British Institution 'Helena' and 'Nourmahal.' In 1844 'The Course of True Love never did run Smooth,' and in 1845 'The First Appeal,' were exhibited in continuation of the series of sentimental, gallant, and love-making scenes, by which he sought and gained a large degree of popularity from the attractiveness of the subjects, and by his manner of telling the story. 'The Impending Mate' and 'Mated' (1847), 'Cross Purposes,' 'The Duet,' and many others exhibited at the Academy and the British Institution, are well known by the engravings from them, and are of the same class.

That he was able to take a far higher range than these pictures displayed is evident from some few works with which they were intermingled. 'Ophelia' singing before the Queen as the King enters, exhibited in 1845; 'Miranda and Ferdinand' and 'The Gardener's Daughter' (1850);

scenes from the "Merchant of Venice" (Bassanio receiving the letter), 1851, and from "Cymbeline" in 1852, are of far greater artistic excellence. He also painted two scriptural pictures of great beauty, 'The Sisters of Bethany' (1848), and 'The Master is come' (1853); the latter especially a work of great power and deep feeling. In 1851 he was elected an Associate of the Royal Academy. In 1852 he exhibited there 'A Portrait of Dr. Hooker in the Himalaya,' and in 1853 'A Group of Girls engaged in a Plot.' In 1854 he went to Boulogne, and there gathered materials for new subjects for his pencil, or at least treated the old one in a new way—Boulogne fish-wives, peasant girls, and boatmen taking the place of the ladies and gentlemen in his love scenes. In 1854 appeared 'The Old Story' and 'The Mussel Gatherers;' in 1856 'Doubts;' in 1857 'Faust and Marguerite,' 'Bonjour, Messieurs' (a group of French peasants in a cart); in 1858 'The Missing Boat;' in 1859 'Friendship endangered,' 'The First Voyage,' 'A Little Too Late;' and in 1860 a posthumous work was exhibited, 'The Merry and Sad Heart,' two French peasant women at work—the career of the talented painter of the picture having been suddenly terminated by an attack of disease of the heart on the 18th November, 1859.

He was a man of no ordinary endowments, which, if they had been trained in the higher provinces of art, would have raised him to the first rank in his profession. In his early works there was perhaps too much of sentimentalism, an over-refinement of style, and a sameness in form and feature, beautiful though they undoubtedly were. As he proceeded, his touch, execution, and expansion of view led him to improve the class of subjects he chose, and his latest works were no less admirable as mental studies than for their technical qualities. He has left a son Marcus Stone, who is also pursuing the same profession as his father.

Frederick Goodall, A.R.A., was born in London on 17th September, 1822, and is the son of Mr. Edward Goodall, the eminent engraver, and one of a family of artists, his brothers and sisters being also professionally employed. At the age of fourteen he gained the "Isis" medal of the Society of Arts for drawings of 'Lambeth Palace' he made for Mr. Solly. He first studied engraving under his father, and never received any instruction except from him, for he was also a painter. He abandoned the graver, and intended to become a landscape painter, but his father kept him during the winter months drawing from casts, and studying the anatomy of the human figure. At the age of fifteen he began to paint in oil, and gained the large silver medal of the Society of Arts for a painting of 'Finding the Dead Body of a Miner'—a subject probably suggested by the event depicted having occurred at the Thames Tunnel, where he had been employed by Sir B. Hawes to make a series of drawings of its working state. At the suggestion of Brunel (whose acquaintance he made while visiting the Thames Tunnel with his friend Mr. Page, the acting engineer of the works there), he proceeded in 1838 to Normandy, and there filled his portfolio with sketches. In 1839 he painted from one of these and exhibited at the Academy—'The Card-players.' From this source, and the fruits of several visits to Brittany, he derived materials for many of his subsequent pictures—'The Tired Soldier,' 'The Soldier Defeated,' 'Entering Church,' 'Leaving Church,' 'The Old Guard,' 'Going to Vespers,' 'Rustic Music,' &c. Many of these were purchased by distinguished patrons of art.

A subsequent tour through Ireland produced a variation in his subjects; as for instance 'The Irish Piper,' 'The Fairy-struck Girl,' 'The Departure of the Emigrants,' 'Connemara Market-girls,' &c. A very important work, 'The Village Festival,' appeared in 1847, and has since been followed by many others, which have sustained the high opinion then formed of the artist's powers.

'Hunt the Slipper' (1849); 'The Post Office,' 'The Woodman's Home' (1850); 'L'Allegro,' 'The Gipsy Encampment,' 'The Angel's Whisper,' 'The Soldier's Dream,' 'Raising the Maypole' (1851), engraved by C. W. Sharpe (1861) for the Art Union of London; 'The Last Load' (1852); 'The Happy Days of Charles I. and his Family' (1853); 'The Swing' (1854); 'The Arrest of a Royalist Family in Brittany, 1793' (1855); 'Cranmer at the Traitor's Gate' (1856); 'The Wedding Dance, Brittany' (1857); 'Felice Ballarin reciting Tasso to the People' (1859); 'Early Morning in the Wilderness of Shur' (1860); 'The First-born,' and the 'School of Sultan Hassan, Cairo' (1861), are among the principal works since exhibited.

He was elected an Associate of the Royal Academy in 1852. In the Vernon Gallery, besides one of his early works ('The Tired Soldier') there is 'The Village Holiday of the Olden Time'—a picture of that class which he treats with great success, and one upon which he must have bestowed much study and labour, so well are all the figures arranged and painted, so brilliant is the colouring, and so harmonious is the general effect of the grouping of the whole. All his pictures are popular; for he depicts the sunshine of life in its happy moments, the kindliness of the human heart, and the joyous scenes of social mirth, always with a graceful hand and with correct expression, and not without mingled sober thoughts and impressive suggestions. His works are picturesque in composition, charmingly natural, and rich in colour. He paints with solidity and with great care, and finishes with the utmost nicety. Hence he deservedly holds a high place among the younger members of the profession.

JOHN EVERETT MILLAIS, A.R.A., was born at Southampton in 1828. Before he could read he showed a talent for drawing, and his parents, observing this, determined that he should become an artist. At nine years of age he

was sent to Mr. Sass's drawing academy in Bloomsbury and in 1840 he became a student at the Royal Academy. After passing through all the schools with great success, gaining the silver medals in each, he obtained in 1847 the gold medal for his historical painting of 'The Tribe of Benjamin seizing the Daughters of Shiloh,' which was exhibited at the British Institution the following year. In 1846 he exhibited at the Academy 'Pizarro seizing the Inca of Peru;' in 1847 'The Emissaries of Dunstan seizing Queen Elgiva;' and he also contributed a very large picture of 'The Widow's Mite' to the Westminster Hall competition. A year or two afterwards, he, William Holman Hunt, D. Rosetti, M. Brown, and other young artists, who had been fellow-students at the Royal Academy, united together as "The Brotherhood of the Pre-Raffaelites," in the same manner as some artists of Germany had done several years before, to avoid the errors of the later masters of art, and to return to the purer models which those of an earlier date had given. In a small magazine of the day, entitled "The Germ," the new art school was explained, and the organisation of its members arranged. They professed not so much to desire to imitate the technical manner as the principles of Giotto, Angelico, and other masters of that period, and thus to attain more simplicity and truth, even at the risk of occasional meanness and ugliness.

In 1849 the new style was displayed by Millais in his picture of 'Isabelle,' and by Mr. Hunt in 'Rienzi.' The next year the former exhibited 'Ferdinand lured by Ariel,' and 'The Child Jesus in the Workshop of Joseph the Carpenter.' The latter was a specimen of the religious symbolism which was one of the principles of the school. While it astonished mediæval archæologists, however, it won little commendation from art-critics; for, although it was beautiful in some of its details, it was fantastic and repulsive as a whole. The same symbolism was illustrated in the following year in 'The Return of the Dove

to the Ark,' a thoughtful but eccentric representation. Since that time Mr. Millais seems to have abandoned this portion of the theory of the new school. Other works of the same year were 'The Woodman's Daughter,' and Tennyson's 'Mariana.' The colouring of these works was crudely bright, but hard, and all the details minutely studied. In 1852 appeared 'The Huguenot,' a finely conceived work, which has been well engraved, and the colouring of which was a marvel of industry and skill. Another work of this year was 'Ophelia,' also remarkable for the same qualities when examined, but displeasing in its general effect. It was in this year that Mr. Ruskin appeared before the public in defence of the new school of artists, the beauties of their style having ever since been held up to admiration by him.

In 1853 appeared 'The Proscribed Royalist,' and 'The Order of Release,' both engraved—the latter a picture full of pathos, and evidently the result of long and careful study. In this year Millais was elected an Associate of the Royal Academy. In 1855 appeared 'The Rescue,' a fireman saving some children from a burning house—a fine display of colour, but nothing more. In 1856 'The Blind Girl,' 'Peace concluded,' 'L'Enfant du Regiment,' and 'Autumn Leaves'—the last-named his best picture of that year, being full of poetic feeling. In 1857 he exhibited 'The Escape of a Heretic, 1559,' 'News from Home,' and 'Sir Isumbras at the Ford'—a strange picture, having little to attract attention in it except its faults. In 1859 appeared 'The Vale of Rest,' in which nuns were represented digging a grave for one of their fraternity, 'Spring,' and 'The Love of James I. of Scotland.' In 1860 he exhibited 'The Black Brunswicker,' in which two most carefully finished figures were introduced with most expressive features, and with less of the hardness of outline by which his pictures are distinguished.

Yet there are many things to make the works of this

artist the especial objects of notice in the exhibitions. His extremely emphatic rendering of details, especially in the foreground — the absence of atmospheric influence — and a display of manipulation which, if not pleasing, is at least marvellous — all attract attention. The poetic conceptions of his pictures, the meanings and suggestions with which each object introduced abounds, prove that his genius is of no common order; while he is so conscious of his power, and so enthusiastic in his art, that nothing would deter him from making trial of yet untrodden paths by which he might hope to attain to his own ideal of excellence. His later works are less exaggerated in style than his earlier ones, and he seems also to have changed his style of subjects, so that he may eventually retain only so much of the method of the antique models he has chosen as to insure that careful elaboration of details for which he is so famous, combined with that grace, purity, and softness which are wanting in the representation, though not in the conception, of his works.

JOHN CALLCOTT HORSLEY, A.R.A., was born at Brompton on the 29th January, 1817, and is a member of a family distinguished for its talents. He is grand-nephew of Sir A. W. Callcott, R.A., the landscape painter; and his grandfather Dr. Callcott, his father William Horsley, and his brother C. G. Horsley are all eminent as musicians. He was trained to art from his childhood, having at eight or nine years of age made some very creditable sketches, which are still preserved in his family. He was sent first to Mr. Sass's drawing academy, and became a student at the Royal Academy in 1831. While quite a youth, he was a contributor to the exhibition, occasionally painting portraits and historical designs. A visit to some friends at Derby in his sixteenth year led to his taking a number of sketches of Haddon Hall and other old mansions in that interesting county, and on his

return to London he painted and exhibited at the British Institution 'Rent Day at Haddon Hall in the Time of Queen Elizabeth,' which was purchased by Mr. Samuel Cartwright, the dentist. 'Winning the Game,' his next picture, was also a scene at Haddon. This was followed by 'Love's Messenger,' 'The Grandmother,' 'The Contrast,' 'Waiting for an Answer,' and 'The Rival Performers;' the three last-named purchased by Mr. Sheepshanks from the British Institution, and now the property of the nation. In all these early pictures the conception was good and well executed, the arrangement picturesque, the colour rich, the expression natural, and the effect of light and shade well studied.

The works by him which first attracted general attention were 'The Pride of the Village,' exhibited at the Royal Academy in 1839, and now in the Vernon Collection, and 'Leaving the Ball,' exhibited in 1840; both painted in the sentimental style then in vogue, which he continued to pursue for a few years. Subsequently he ceased for a time to exhibit at the Royal Academy, being engaged during two years as one of the head masters of the School of Design at Somerset House, in succession to Mr. Herbert. He returned to the practice of his art when the Westminster Hall competition was opened, contributing a cartoon of 'St. Augustine Preaching,' a very effective composition, to which the second-class prize of £200 was awarded. In the subsequent fresco exhibition he contributed two single figures allegorically personifying 'Peace' and 'Prayer,' and received a commission to paint in that style for the Houses of Parliament. For the House of Lords he executed 'The Spirit of Religion,' in one of the three archways at the back of the Strangers' Gallery. Afterwards he entered the oil painting competition, with a picture of 'Henry V. when Prince of Wales at his father's dying bed trying on the Crown,' to which also a £200 prize was awarded; and he received another commission to paint in the Poets'

Hall in the Palace of Westminster 'Satan touched by Ithuriel's Spear.'

About this time a gentleman employed him to decorate a parish church in Devonshire with frescoes from sacred history; but after he had spent much time in designs and preparations his patron became a convert to the Romish faith, and the work was abandoned. Subsequently he painted two pictures in this style for Sir S. M. Peto, illustrating the life of Alfred the Great. After his appearance in the Westminster Hall competition, he painted and exhibited at the Royal Academy a variety of cabinet pictures. In 1846 'Romeo and Juliet;' in 1847 a portrait of the late Earl of Shaftesbury; in 1848 two portraits (one of his brother-in-law, Mr. I. K. Brunel, the engineer), and the sketch for 'L'Allegro and Il Penseroso,' which was his original idea for the fresco in the Poets' Hall, until the subject was changed by the Royal Commissioners. In 1849 'Malvolio i' the Sun;' in 1850 'Hospitality;' in 1851 'L'Allegro and Il Penseroso,' painted for the Prince Consort, and 'Youth and Age;' and at the British Institution a picture of 'Lance reproving his Dog,' left unfinished by Sir A. W. Callcott, but completed by him; in 1852 'Master Slender' and 'The Madrigal;' in 1853 'Lady Jane Grey and Roger Ascham;' in 1854 'The Pet of the Common' and 'Attraction;' in 1855 'A Scene from "Don Quixote"' and a portrait of 'Archdeacon Sinclair,' painted for the Vestry Hall at Kensington.

In the same year he attained the rank of Associate of the Royal Academy; in the following one he exhibited 'The Administration of the Lord's Supper' and four others; in 1857 'Hide and Seek,' 'The World Forgetting,' and others, including several portraits; in 1858 'The Noon-day Sleep' and 'Flower-girls;' in 1859 'Milton dictating "Samson Agonistes"' and 'Blossom-time;' in 1860 'The Duenna's Return,' 'Showing a Preference,' and 'Sunny Moments;' and in 1861 'Lost and

Found,' a modern adaptation, well carried out, of the parable of the Prodigal Son. In all these works there are proofs of truthful drawing, care, and study, signs of high feeling and skilful execution, and a taste for vivid colouring. These he applies generally to his popular subjects; but whenever exercised upon works of a higher historical character, he shows his power to cope with the difficulties of them; and when he ascends to sacred themes he displays alike his purity of mind and his facility in expressing refined and elevated thoughts.

GEORGE RICHMOND, A.R.A., was born in 1809, and became a student at the Academy in 1824. He commenced his career as a water-colour painter, drawing portraits, and these chiefly of ladies, in a light and sketchy style peculiarly his own, in which he has never been surpassed. Sometimes they were of large size, the figures drawn with roundness and substance, with a broad hatch, the expression extremely agreeable, and the background filled in with open sketchy views. His full-length portrait of Viscount Sidmouth, done in water-colours in 1834, is now in the National Portrait Gallery. By these drawings he acquired a fashionable fame, while he also occupied a high position in general society. After he had attained perfection in this branch of his art, he began to paint in oil, in which he quickly attained such excellence, that it would be difficult to detect in his works in this style any indication of that which he originally practised. In his new manner he exhibited in 1855 a full-length portrait of Sir H. R. Inglis for the Picture Gallery of the University of Oxford, a life-sized head and bust of the Bishop of New Zealand, and a three-quarter length of a little boy standing—'H. J. Richmond;' in 1857 the Rev. Canon Bentinck, Vice-Chancellor Kindersley, Rev. C. B. Forster, B.D., and Sir J. Robinson, Bart.; in 1858 Sir E. Kerrison, Bart. and the Earl of Leicester, the latter apparently painted in imitation of Holbein's portrait of

that nobleman's ancestor. Among his drawings was one of H.R.H. the Prince of Wales. In 1859 he exhibited portraits of the Bishop of Salisbury, the Dean of Westminster, and Admiral Sir C. Hotham, the last named painted for the city of Melbourne; and drawings of the Bishop of Columbia, Canon Wordsworth, and others. In 1860, among other portraits, was that of Col. Greathed, H.M.'s 8th Foot, distinguished in the Indian Mutiny; and in addition to many portraits in 1861, he painted a landscape, 'A Sunset Scene in Hyde Park.' In 1858 he exhibited a picture of a sacred character, finely conceived, and richly coloured in the manner of the Venetian school. The subject was 'Christ's Agony in the Garden,' representing the Saviour kneeling, and being about to fall to the ground, supported by an angel. He also paints chalk portraits, life-size, in which the features are generally slightly marked, but with intense expression, and are altogether admirable productions. He was elected an Associate of the Royal Academy in 1857, and his numerous contributions to the exhibition testify to the extensive patronage he has obtained in the several styles to which he has applied his powers.

JOHN FREDERICK LEWIS, A.R.A., is the son of Mr. F. C. Lewis, an engraver and landscape painter of great ability, and was born in London on the 14th July, 1805. He received from his father instruction in both the arts he followed, and his first employment was to paint wild animals—a taste no doubt fostered by his acquaintance with the Landseer family. These he executed both in oil and water-colours, and afterwards engraved some of them. At the age of fifteen he sent his first picture to the British Institution, and was fortunate enough to find a purchaser for it; from that time he determined to abandon engraving altogether, and to become a painter. He studied extensively in the menagerie at Exeter Change, and Northcote bought some of the sketches he made there.

Sir Thomas Lawrence gave him a commission to paint for him for a year, and some of the drawings he thus made were afterwards etched by Mr. W. B. Cooke. At the age of seventeen he painted a large picture of 'Deer-shooting at Belhus, Essex,' which was sold, and in his nineteenth year he was employed by King George IV. painting in Windsor Forest. One of the pictures upon which he was thus engaged was exhibited at the Royal Academy in 1826 — 'Deer-shooting in Windsor Forest, with portraits of His Majesty's Head Keepers.' Subsequently he paid visits to Germany and Northern Italy.

Hitherto he had painted in oil; now, by the advice of George Robson, the landscape painter, he began to practise water-colours. In 1828 he exhibited at the Academy a drawing of 'The Chamois, sketched in the Tyrol;' and at the Water-Colour Society (of which he was elected a member) 'Highland Hospitality.' In 1832 he went to Spain, first stopping at Madrid to copy the works of the great Spanish masters, and afterwards proceeding to Toledo, Granada, Cordova, and Seville, studying Spanish scenes, characters, and figures with great perseverance. In 1833 he went from Gibraltar to Tangiers, returned to Granada, and after wintering at Madrid came back to England in the spring of 1834. In the next two years his works began to attract general admiration: among the first were 'Monks preaching at Seville,' 'Interior of a Mosque at Cordova,' and a series of three pictures depicting a bull-fight at Seville, minute in all the details, yet vigorously drawn, and coloured with a breadth and richness rarely attained in water-colours. In 1837 he exhibited 'Spanish Peasants dancing the Bolero' and 'Peasants at their Devotions;' besides a brilliant picture of 'The Spy brought before the Carlist General,' which was some years afterwards engraved by the father and brother of the painter; as was also 'The Suburbs of a Spanish City,' exhibited the year before, both proving very popular prints. In 1837 he drew on stone twenty-five facsimiles

of his Spanish sketches. These were afterwards followed by similar illustrations of 'The Alhambra.' In 1838 he exhibited 'The Pillage of a Convent in Spain by Guerilla Soldiers,' and 'Murillo painting the Virgin in the Franciscan Convent at Seville.' These were painted in the preceding winter at Paris.

He afterwards went to Italy, visited Florence and Naples, was wrecked on his way to Malta, but at length reached Rome, where he painted a very effective picture, finely grouped and gorgeously coloured, 'Easter-day at Rome—the Pope Blessing the People,' which was sent home for the Water-Colour Gallery Exhibition in 1841. After he had completed this work he proceeded to Constantinople, and from 1840 to 1850 he continued to reside in the east, making Cairo his head-quarters, and from thence making excursions to Egypt, Nubia, Asia Minor, &c. For a time the public saw little of his works, and missed them greatly; but after his return his large collection of sketches furnished abundant materials for future pictures of eastern life and scenery. One of the first pictures exhibited on his return at the Water-Colour Society was 'The Hareem,' a subject treated with the utmost chasteness and refinement. The amount of minute finish, the rich and delicate tone and colour, and the breadth of general effect attained in this picture, rendered it a marvel in water-colour painting (in which, however, the artist employed a large amount of body colour), and excited great admiration. It was followed in 1852 by 'An Arab Scribe—a scene in Cairo,' even more elaborately finished than the preceding, but scarcely so effective on the whole.

Subsequently he exhibited several pictures, in which he seemed to be trying experiments in colour; as in 'The Halt in the Desert,' 'Bedouins and their Camels,' 'Roman Peasants at a Shrine' (1854); 'The Well in the Desert' (1855); 'A Frank in the Desert of Mount Sinai' (1856); the last a wonderful specimen of skilful execution, of which

Mr. Ruskin wrote: "I do not believe that since the death of Paul Veronese anything has been painted comparable to it in its own way." It is literally true of these works that they cannot be appreciated by the naked eye, and for this reason they have elicited the approval of Mr. Ruskin, although they possess none of the other peculiarities of the school of which he is so great an admirer. "To this task," he says, "he has brought not only intense perception of the kind of character, but powers of artistic skill, like those of the great Venetians, displaying at the same time a refinement of drawing almost matchless, and appreciable only, as the minutiæ of nature itself are appreciable, by the help of the microscope. The value therefore of his works, as records of the aspects of the scenery and inhabitants of the south of Spain and of the east in the earlier part of the nineteenth century, is quite above all estimate."

Meanwhile Mr. Lewis was also practising oil painting, and in 1855 he exhibited in this style at the Royal Academy 'An Armenian Lady—Cairo,' which had all the elaborate detail of his water-colour drawing. In 1856 appeared 'The Greeting in the Desert—Egypt,' and 'A Street Scene in Cairo, near the Babel Luk.' In 1857 'The Syrian Sheikh;' in 1858 'Lilies and Roses—Constantinople,' 'A Kibab Shop at Scutari,' 'An Arab of the Desert of Sinai,' 'An Inmate of the Hareem,' and 'Afternoon Prayer in a Mosque at Cairo.' In 1859 he was elected an Associate of the Royal Academy, and exhibited 'Waiting for the Ferry-boat—Upper Egypt.' In 1861 'A Bedouin Sheikh,' 'In the Bezestein, Cairo,' and 'Edfou, Upper Egypt.'

During his first visits to Italy and Spain he made careful copies of the works of the ancient masters preserved in those countries, sixty-four of which were purchased at a liberal price by the Royal Scottish Academy in 1853 for the instruction of the students, and he was also elected an honorary member of that Academy. In

1855, on the death of Copley Fielding, he was chosen President of the Water-Colour Society, an honour conferred upon him in recognition of his talents in that department of his art, which he afterwards resigned. Whatever his subject, and wherever his thirst for art led him to wander, he displayed an almost miraculous power of representing what he saw with the greatest exactness of detail, and the most thorough truth of character. In all his works he shows that he possesses powers of intense observation, of unwearying toil, and of careful execution, in which he is unrivalled by any of his compeers; and although he has changed the medium in which his first achievements were wrought and has employed a more durable material, he has lost none of the delicacy of touch, the highly-wrought manipulation, or the beauty and power displayed in his earlier method.

HENRY NELSON O'NEIL, A.R.A., was born at St. Petersburg of British parents in 1817. In 1823 he was brought to England, and although he had shown an early taste for design, he does not seem to have cultivated it till 1836, when he became a student at the Royal Academy. In 1839 he exhibited his first picture, and continued afterwards to contribute annually to the Academy. In 1843 appeared 'Jephthah's Daughter;' in 1844 'Ruth and Naomi,' which was purchased by the Prince Consort; in 1849 'The Last Moments of Mozart;' in 1851 'The Scribes reading the Chronicles to King Ahasuerus;' in 1853 'Queen Katherine's Dream;' in 1855 'The Return of the Wanderer;' and in 1858, the picture which acquired for him an immediate popularity. It was called 'Eastward, Ho! August, 1857;' and the subject is said to have been accidentally suggested to the artist as he was going down the river in a steamer, by seeing a crowd of boats shipping a party of soldiers on board a transport, who were bound for India during the mutiny, and were hurriedly taking leave of their friends. He was

touched by the scene, and in painting it appealed to the sympathies of the thousands who have never looked upon it unmoved, whether gazing on the picture or the fine engraving from it. 'Home Again,' the companion picture, was another natural scene of real life, full of poetry and feeling, but scarcely equal to its predecessor, which must, we fear, be said also of the works of the same class which have followed it. These were in 1860 'The Volunteer' about to swim from a ship broken to pieces, in the forlorn hope of getting a rope to shore; and in 1861 'The Parting Cheer' to the sailing voyagers.

Mr. O'Neil is also a painter of portraits, and while he carefully finishes all his works, they are correct in drawing, natural in colouring, and unexaggerated in treatment. His simple touching stories are conceived with great originality and truthfulness; the arrangement of his crowded groups of figures is natural, and the costumes carefully studied; his contrasts of colour are effective; and to every face in his pictures he gives not only characteristic features, but the expression of the emotion proper to the scene in which each is represented as taking a part. He was elected an Associate of the Royal Academy in 1860.

WILLIAM CHARLES THOMAS DOBSON, A.R.A., was born at Hamburg in 1817, and was the son of John Dobson, an English merchant there, who returned to London after having suffered severe losses in 1826. His son had from earliest childhood evinced a great taste for drawing; when he was but fourteen he commenced his studies from the antique in the British Museum, and became a student at the Royal Academy in 1836. He received his first instruction in painting, however, from Mr. E. Opie of Plymouth, a nephew of John Opie, R.A., who took great interest in his progress, and he was also so fortunate in early life as to obtain an introduction to the present President of the Royal Academy, from whom he received

during many years much friendly advice and many valuable suggestions, which seem to have borne fruit in the character of the works produced by his *protégé*. In 1842 Dobson first appeared as an exhibitor at the Academy, the subject being 'The Hermit,' from Parnell's poem; in 1843 he exhibited two portraits, and 'Paul and Virginia;' in 1844 and 1845 only portraits; in 1846 'A Young Italian Goatherd.' In 1847 he entered the cartoon competition in Westminster Hall, exhibiting 'Lamentation,' a very talented production, and 'Boadicea,' only inferior to it in merit. In 1848 he contributed to the Royal Academy 'Saul and the Witch of Endor,' and 'Undine;' and in 1849 'The Knight Huldbrand.'

In 1850 he commenced the series of sacred pictures by which his fame has been mainly established: 'The Virgin Mary and the Child Jesus' and 'St. John the Evangelist' were the first of these; he also exhibited 'A Portrait of a Lady as St. Cecilia,' and a picture of a young girl, all works of great merit. In 1851 'St. John leading Home the Virgin Mary after the Crucifixion,' a work full of intense and devout feeling; in 1852 'The Christian Pilgrim,' 'Miriam,' and 'Mater Dolorosa;' in 1853 'Tobias and the Angel' and 'The Chorister;' in 1854 'The Almsdeeds of Dorcas;' and in 1855 the same subject painted for the Queen; in 1856 'The prosperous Days of Job,' and 'The Children in the Market Place;' in 1857 'Reading the Psalms' (engraved by Mr. Cousins, R.A.), and 'The Child Jesus going down with His Parents to Nazareth,' both purchased by Miss Burdett Coutts; in 1858 he exhibited 'Hagar and Ishmael,' 'The Holy Innocents,' and 'Fairy Tales;' in 1859 'David bade them teach the Children of Judah the use of the Bow,' and 'Der Rosenkrunz;' in 1860 'The Plough,' 'Bethlehem,' 'Der Heimkehr,' and 'Emilie aus Görwitz;' in 1861 'The Drinking Fountain,' 'The Flower Girl,' and 'Bauer Mädchen.' Most of his chief works have been engraved, many of them on a large scale.

In 1843 Mr. Dobson was appointed Head Master of the Government School of Design at Birmingham. This office he resigned in 1845; but he was so popular in the school that, on quitting it, he was presented with a piece of plate by the pupils as a token of their esteem. He afterwards proceeded to Italy to study the works of the great masters of art; he remained there some years, and after his return to England he again set forth, in 1858, for two years' study at Dresden, that he might acquire a knowledge of the principles and practice of the German school. His works are of an elevated character, and his aim is evidently to devote his art to the noble purpose of teaching what is holy and pure. His themes are carefully studied, and his colouring is rich and brilliant. Having chosen many sacred and scriptural subjects, he has happily added to the skill with which he has represented them a love for holy things; and the reverential feeling which pervades his own mind in treating such themes is communicated, in some degree, to the beholder of his pictures. He was elected an Associate of the Royal Academy in 1860.

RICHARD ANSDELL, A.R.A., was born at Liverpool in 1815, and was educated at the Blue Coat School of that town, where he continued to reside till 1847. Although it was intended that he should enter into business pursuits, his strong predilections for art led to his finally adopting it as a profession. Historical subjects, the sports of the field, and pictures of animals, were his forte, and in 1840 he exhibited at the Royal Academy 'Grouse-shooting,' and 'A Galloway Farm;' in 1841 'The Earl of Sefton and Party returning from Shooting;' and in 1842 'The Death of Sir W. Lambton at the Battle of Marston Moor,' a very spirited picture, in which the artist chose a higher range of subject than he had previously attempted. In 1843 appeared 'The Death of the Deer;' in 1844 'Mary Queen of Scots' returning

from the chase to Stirling Castle; in 1845 a portrait group of 'Mr. J. Machell and Family at Fox-hunting;' in 1846 at the British Institution 'The Drover's Halt, Isle of Mull,' and at the Academy 'The Stag at Bay.' The next year a companion to the last picture, 'The Combat;' both of these have been engraved by Ryall. In 1848 he sent to the Academy 'The Battle of the Standard' at Waterloo, which has been engraved, and is one of his best works; and exhibited at the British Institution 'Turf-stacking' and 'Stag-hunting in the Olden Time.' To the same place in 1849 he contributed 'The successful Deer-stalkers' and 'An old Trespasser,' and to the Royal Academy 'The Death of Gelert' and 'The Wolf-slayer.'

In 1850 he commenced working with Mr. Creswick, and exhibited at the British Institution 'South Downs,' and 'The regretted Companion,' and at the Academy 'The Rivals.' Among his many subsequent works the principal are, in 1850 'England's Day in the Country,' jointly with Mr. Creswick; in 1851 'The Shepherd's Revenge;' in 1852 'The Drover's Halt by the Common,' 'The Park,' &c. In 1855 he exhibited 'Feeding the Calves,' painted in conjunction with Mr. Frith, who drew the maid pouring the milk into the trough for the young kine.

In 1856 he accompanied Mr. Phillip to Spain, and the following year took up his station at Seville. As with Phillip, so with Ansdell, this journey changed the whole subject-matter and style of his paintings. In 1857 appeared 'The Water-carrier,' 'Mules Drinking,' &c. In 1858 'The Road to Seville,' 'The Spanish Shepherd,' 'Crossing the Ford, Seville.' In 1859 'The Banks of the Guadalquiver,' 'The Spanish Flower-sellers,' &c. In 1860 he once more exhibited English subjects—one a humorous one, 'Buy a Dog, Ma'am,' the other, 'The Lost Shepherd.' In 1861 appeared a group of 'Mules Drinking' at the British Institution, and 'Hunted Slaves,'

'Scotch Shootings,' and 'Old Friends' at the Royal Academy.

Mr. Ansdell is a bright, rich, and vigorous colourist; he draws carefully and truthfully, catches the character of his subjects, and is a skilful delineator of animal life in many of its varieties, especially in its fiercer aspects. Although the sphere of art he has chosen is limited, yet in it he displays great ingenuity in choosing scenes and subjects differing greatly from each other, although in all of them animals form prominent and most attractive objects. He has received the "Heywood" medal at Manchester on three occasions, and was awarded the gold medal at the Paris Exposition in 1855. He was elected an Associate of the Royal Academy in 1861.

THOMAS FAED, A.R.A., was born in 1826 at Burley Mill, Kirkcudbright, N.B., where his father (a man of great mechanical genius and mental ability) carried on business as an engineer and millwright. While employing his boyhood in sketching the ragged boys he met with in his walks his father died, and his elder brother John, who had already established himself as a skilful painter in Edinburgh, knowing Thomas's taste, invited him to join him there in 1843, and directed his studies for some years. The younger brother doubtless owes much of his subsequent success to the affectionate interest which the elder took in his progress, and to the instruction he received from him. For some years Thomas pursued his studies at the Trustees' Academy under Sir William Allan, and in 1849 became an Associate of the Royal Scottish Academy. In the same year he exhibited his picture of 'Scott and his Friends at Abbotsford,' which was greatly admired, and afterwards engraved.

He first appeared as an exhibitor at the Royal Academy in London in 1851, when he contributed three works, 'Cottage Piety,' 'Auld Robin Gray,' and 'The First Step.' In 1852 he came to reside in London, and exhibited

'Burns and Highland Mary' and 'Patrons and Patronesses visiting the Village School.' In 1853 'The Early Lesson' and 'Sophia and Olivia.' In 1854 'Peggy,' from the "Gentle Shepherd," and 'Reapers going out.' Among his works subsequently exhibited, that (in 1853) of 'The Mitherless Bairn' displayed so much tender kindly feeling that it won applause from all who beheld it. The next year he exhibited a kindred picture, 'Home for the Homeless,' and another 'Highland Mary.' In 1857 appeared 'The First Break in the Family,' a young man leaving his cottage home and all his early ties—another picture directly appealing to the domestic affections, and full of pathetic incidents. In 1858 he appeared in a humorous mood, 'A Listener ne'er hears Guid of Himself;' in 1859 'Sunday in the Backwoods,' cleverly painted and well-told, from which an etching has been made by Simmons, and 'My ain Fireside.' In 1860 'His only Pair,' a picture full of nature and humour, and 'Coming Events cast their Shadows before.' In 1861 appeared 'From Dawn to Sunset,' which is to be engraved by T. L. Atkinson, a work of great power—an epic poem in sentiment—displaying with deep feeling and reality the story of life from its beginning to its close, in the grouping together of a family in a cottage room, the oldest member of which is just passing away, the youngest at its mother's breast. In this year he was elected an Associate of the Royal Academy.

His pictures are essentially popular favourites, and many of them are engraved. His colouring is clear, rich, harmonious, and mellow, and he paints scenes of humble life with powerful truthfulness: whether he wishes to excite humour or pathos, the feeling conveyed is just what he desires to be felt or understood. In his treatment of his subjects he greatly resembles his famous countryman Wilkie, although they often possess a deeper meaning, and more strongly appeal to our affections and sympathies.

JAMES SANT, A.R.A., was born in London in 1820, and commenced his professional career by studying under John Varley, the water-colour painter. Subsequently, in 1840, he became a student at the Royal Academy; after completing his studies he commenced his career as a portrait painter, and has since found extensive patronage in that department of art, to which however he has not confined himself exclusively. In 1860 a collection of twenty-one portraits, all with one exception painted by this artist, were exhibited at the French Gallery in Pall Mall. They were a commission from the Countess of Waldegrave, who desired to decorate her mansion at Strawberry Hill with these reminiscences of her personal friends. Among these works, all of them excellent, some are especially beautiful; as, for instance, the Marchioness of Stafford, the Countess of Shaftesbury, Lady Constance Gower, Lady Selina Vernon, and Mrs. Stonor; of the gentlemen the best portraits are those of the Bishop of Oxford, Earl Grey, Lord Clarendon, the Duc d'Aumale, and Mr. Van de Weyer.

All Sant's portraits are refined, poetical, and graceful; but his pictures of young children are especially pleasing, and in this particular branch of his art he is now without a competitor. He has long occupied a high position among our portrait painters; and two years since the late Prince Consort (whose portrait he painted) gave him a commission for those of the Princesses Helena and Louisa, who were represented in one picture, surrounded by a wreath of flowers.

Among his fancy pictures are 'Samuel' (1853), illustrating the text, "Speak, Lord, for Thy servant heareth," which was so effective in drawing, light and shade, expression and colouring, that it was greatly admired, and shortly afterwards engraved: a companion picture was 'Timothy,' also engraved. These were followed by 'The Children in the Wood' (1854), 'The Fortune-teller' (1855), 'The Pet's Pet' (1856), 'Infancy' (1857), a 'Scene in Wales,' painted

in conjunction with G. Sant (1858), 'The Cornfield,' 'Scotch Firs,' and 'Little Red Riding Hood' (1860), and 'The Whisper' (1861). These works have been interspersed with many pleasing portraits, and by some excellent subject pictures. Of the latter class are 'Saxon Women watching a Battle-field,' 'Astronomy,' 'Music,' 'Harmony,' &c. He was elected an Associate in 1861.

The two Sculptors added to the Associates of the Royal Academy since Sir Charles Eastlake became President are Henry Weekes (1851) and Baron Marochetti (1861).

HENRY WEEKES, A.R.A., was born at Canterbury in 1807. His father cherished his early display of a faculty for imitating what he saw, and articled him for five years to Behnes the sculptor. He became a student at the Royal Academy in 1823, and at the expiration of his apprenticeship at once engaged himself as an assistant to Sir Francis Chantrey, with whom he remained for several years, eventually becoming his principal modeller. Meanwhile he also exhibited some of his own works at the Royal Academy. After the death of Chantrey he was of course thrown on his own resources, and shortly afterwards obtained a commission to execute the statue of the Marquis Wellesley for the East India Company. Her Majesty also sat to him for her bust; and he subsequently obtained several commissions for statues and monuments for India.

His chief statues are those of Dr. Goodall at Eton, Lord Bacon in Trinity College, Cambridge, Sir Robert Peel, the Duke of Wellington, the Earl of Auckland for Calcutta, John Hunter for the Museum of the Royal College of Surgeons, Sir T. F. Buxton, Bart. M.P., and the monuments to Shelley and Mary Woolstoncroft at Christ Church, Hampshire. His reputation rests chiefly on the truth of character and delicacy of expression which distinguish his portrait busts. He has executed a large number

of posthumous works of this class, and has thus preserved the lineaments of many celebrated personages who have passed away.

He also exhibits occasionally ideal works of great sweetness and purity, selecting subjects which, while they afford him the opportunity of displaying his power to realise the beauty of the outward form, at the same time awaken some of the best emotions and sympathies of the heart: thus 'Charity' (1850) represents a mother with her child pleading for help; 'The Mother's Kiss' (1858), a picture of natural affection; 'The Young Naturalist' (1857), a simple representation of youth: while of a bolder type of poetic conception is 'Sardanapalus' (1861), one of the marble statues for the Egyptian Hall of the Mansion House, for which a commission was given to the sculptor by the civic authorities. He was elected an Associate of the Royal Academy in 1851.

Baron CARLO MAROCHETTI, A.R.A., was born at Turin in 1809. He received some instruction in art in the Lycée Napoleon and in the studios of Bosio and Gros. In 1827 he exhibited a group of 'A Young Girl playing with a Dog;' in 1831 'The Fallen Angel;' and some time afterwards he executed an equestrian statue of 'Philebert,' erected at Turin. On the death of his father he inherited the Chateau de Vaux near Paris, where he remained till 1848. Among his principal works executed during this period were two equestrian statues of the Duke of Orleans, one in the court of the Louvre, the other for the Place du Gouvernement at Algiers, an 'Assumption,' in white marble, in the church of the Madeleine, and a bas-relief in the Arc de l'Etoile, Paris; also in 1844 an equestrian statue of the Duke of Wellington, a commission received from the citizens of Glasgow.

The political convulsions on the Continent in 1848 brought the Baron to England; and in 1851 his statue of 'Richard Cœur de Lion,' erected outside the Great

Exhibition building in Hyde Park, attracted public attention to the sculptor of it, by its striking attitude and vigorous execution. It has lately been reproduced in bronze, by public subscription, and is now erected (temporarily only, we presume) in old Palace Yard. In 1854 he designed an equestrian statue of the Queen for the city of Glasgow; and he has since obtained frequent employment on commissions for public works. The Scutari monument (1856), erected in the burial-ground of our Crimean heroes, did not, however, satisfy the public wishes. It consists of a lofty granite obelisk, with a winged angel at each of the four corners of the pedestal, and a gilt cross and circle on the top. It cost £17,500. He was more successful in a monument he designed by command of the Queen in St. Thomas's Church, Isle of Wight, to the Princess Elizabeth, daughter of King Charles I.; and also in his subsequent works, the monument to the officers of the Coldstream Guards who fell at Inkerman, erected in St. Paul's, the statue of the Duke of Wellington at Leeds, of Lord Clive at Shrewsbury, and of Sir Jamsetjee Jeejeeboy at Bombay.

At the Royal Academy, among other contributions, he has exhibited 'Sappho' (1850), a bust of H.R.H. the Prince Consort (1851), 'Cupid and a Greyhound' (1854), and in 1856 a bust of the Queen in stained marble. He is very bold in the handling of his subjects, and romantic in the treatment of them. He designs horses with much spirit, and he places their riders at ease upon them. His portrait busts of ladies, too, are ideal and dignified. He was elected an Associate of the Royal Academy in 1861. He has been chosen to execute the statue of the late Lord Herbert to be erected at Salisbury, and the monument to Lord Melbourne and his brother for St. Paul's Cathedral.

The only architect added to the Associates within the period embraced in this chapter, is Mr. E. M. Barry, who

was chosen in 1861 to fill the vacancy caused by the election of an Academician from among the Associates, in the room of his eminent father, the late Sir Charles Barry.

EDWARD MIDDLETON BARRY, A.R.A., the third son of that distinguished architect, was born in 1830, and educated for his profession by his father, except during the short time he spent as a pupil of Mr. T. H. Wyatt, until he became a student at the Royal Academy in 1848. For the last ten years of his father's life he was associated with him in the conduct of all his most important works; the Government, therefore, felt that he was the most competent person to complete the Houses of Parliament, and he has been appointed architect to that building accordingly. The new Royal Italian Opera-House, Covent Garden, completed in 1858, is a fair specimen of his abilities. It is erected in the Italian style, with a Corinthian portico and two wings; the sculptured friezes by Flaxman, which adorned the old theatre, are preserved, and introduced over the five arched windows which light the grand staircase. The construction of the building, and its ornamentation within and without, are admirably adapted to the purpose for which it is designed, and the convenience of the visitors. The Floral Hall, adjoining the theatre, chiefly of iron and glass, was subsequently erected from his design. The Birmingham and Midland Institute, the Leeds Grammar School, St. Saviour's Church, Haverstock Hill, and the National Schools of St. Giles's-in-the-Fields, a brick building of great beauty and novelty of design, are among his other works, and give promise, by the proofs they afford of the attainments he already possesses, of his rising to future eminence in his profession as an architect.

Two Associate-Engravers have been elected since Sir C. Eastlake became President of the Academy,—Lumb Stocks and John Henry Robinson.

LUMB STOCKS, A.E., was the son of a coal-owner in Yorkshire, and was born at Lightcliffe near Halifax, on November 30, 1812. While at school at Horton near Bradford, he acquired some knowledge of art from Mr. C. Cope, the father of C. W. Cope, R.A., and at the age of fifteen was at his own earnest solicitation brought to London, and articled for six years to Charles Rolls, the engraver. At the expiration of his articles he commenced his profession as a line engraver, by executing some of those small highly finished plates which adorned the Annuals of the period. Subsequently he has found extensive employment, engraving in Finden's Gallery, 'The Christening' after Williams, 'Moses going to the Fair,' by Maclise, and 'Nell Gwynne,' by Charles Landseer, as well as for the "Art Journal" a large number of plates from the pictures in the Vernon Gallery and the Royal Collections. Among these were: 'Peace and War,' after Landseer, 'Uncle Toby and the Widow,' after Leslie, Phillip's 'Spanish Letter Writer,' Uwins's 'Cupid and Psyche,' Turner's 'Apollo killing the Python,' &c. In 1842 the Art Union of London engaged him to engrave Callcott's 'Raffaelle and the Fornarina.' Subsequently he executed three plates for the Association for Promoting the Fine Arts in Scotland, after the pictures by R. S. Lauder, of 'The Glee Maiden' and 'Ruth,' and 'The Ten Virgins,' by J. E. Lauder. In addition to these works he has since produced a series of prints after J. N. Paton, of the 'Dowie Dens of Yarrow,' 'The Dame's School,' and 'The Card Player,' after Webster, 'Evening Prayer,' after W. P. Frith, R.A., and 'Many Happy Returns of the Day,' a picture by the same artist, engraved on a large scale for the Art Union of Glasgow. He is now engaged upon another work by W. P. Frith, R.A., 'Claude Duval,' exhibited at the Royal Academy in 1860.

He was elected an Associate-Engraver of the old class in February 1853, and of the new class (in which he has

become eligible for the higher rank of Academician-Engraver) in 1855.

JOHN HENRY ROBINSON, A.E., was born at Bolton in Lancashire in 1796. He was a pupil of James Heath, the celebrated engraver, and followed his style of line engraving. Among his principal works are 'Sir W. Scott,' after Sir T. Lawrence, 'Napoleon and Pius VII.,' after Wilkie, 'Little Red Riding Hood,' 'The Mantilla,' and 'Twelfth Night,' after Sir E. Landseer; 'The Indian on the Ganges,' after Devis, 'The Wolf and the Lamb,' after Mulready, 'The Mother and Child,' after C. R. Leslie, and 'The Queen,' after Partridge; the last named one of his best works, remarkable for high finish and delicate execution. He has also engraved several of the works of the ancient masters, 'The Flower Girl,' after Murillo, 'The Countess of Bedford,' and 'The Emperor Theodosius refused admission into the Church,' after Vandyke, and others; besides a large number of illustrations for books (including some of those in Rogers's "Italy") and numerous portraits. He has gained a high position in his profession, and has acquired an independence from his successful pursuit of it. He was elected an Associate-Engraver of the new class (which qualifies him for further academic honours) in November 1856.

CHAPTER XX.

CONCLUSION.

Influence of the Royal Patronage on the Success of the Royal Academy — Abstract of the Laws for its Regulation and Government — The Privileges of Members — The Annual Dinner — The Schools, and the Encouragements given to the Students — Lectures of the Professors — The Exhibition, and the Selection of Contributions — Election of Members: their Retirement, and Diploma Works — The Funds: their Source, and Appropriation — The Charities of the Royal Academy — Parliamentary Control uncalled for — Work for the Academy in the Future — Results of its past Operations on the English School of Art.

HAVING in the preceding chapters traced the history of the Royal Academy from its formation to the present time, we have now only to refer to the general character of its constitution, and to notice the results which have been attained by its proceedings in the past, as well as to point out some matters of detail in which its usefulness may be extended in the future.

The Royal Academy arose as we have seen by the enterprise of a few men of acknowledged ability in art, out of the chaos of confusion into which the previous societies of artists had fallen by mismanagement; and was ushered into the world under the gracious and liberal patronage of King George III., who not only took a personal interest in its formation, but supported it by large grants out of the Privy Purse so long as it needed his assistance. By the ability of its members it elevated the character of the British School even in the eyes of jealous foreigners, and overcame the sceptical prejudices of connoisseurs at home; and by filling up its ranks from among the best rising artists of the period, it gained an eminence which no other Art Society has ever

acquired in England, and conferred upon the native professors of art in this country a dignity and position which they had never previously been able to attain.

Much of the influence so quickly obtained by the Royal Academy must undoubtedly be attributed to the especial patronage of the Sovereign, which is one of the most important characteristics of the Institution. Not only was it founded by the express command of the King, but George III. provided it with necessary funds, and with apartments in one of his own palaces, until they were exchanged with the Government for new ones. His Majesty retained in his own hands the right of approving of all artists elected into the Royal Academy, drew up in his own handwriting its diploma, and ordered that the Royal Sign Manual should be affixed to the diplomas of all members who became Royal Academicians. He also reserved to himself the appointment of Treasurer and Librarian, and confirmed, or not, according to his pleasure, the other officers elected by the general assembly: he exercised control over its expenditure, and made up during the early years of the existence of the Academy all the deficiencies in its funds. The same control in all these respects is still exercised by the Sovereign; and no donation exceeding £50 can in any one year be granted to any member of the Academy or to any person whatever without Her Majesty's consent.

Ever since its foundation the principal officers of the Academy have been admitted to the presence of the Sovereign for the purpose of submitting for the Royal approval the election of the President and all other officers (except those above named), and also any new law or regulation requiring the Patron's sanction. These proceedings are all entered in a book kept expressly for the purpose, called "The King's Book," the entries in which when approved are signed by the Sovereign, and *not countersigned by any Minister of State.* This latter circumstance proves that the patronage of the Crown extended

to the Royal Academy is both peculiar and personal, differing essentially from that extended to other societies; so much so, that when the question of the claims of Parliament to control the proceedings of the Academicians was discussed during the period when the late Sir Robert Peel was Prime Minister, the knowledge of this fact at once satisfied that gifted statesman that there was no ground on which such a right of interference could fairly rest, and he warmly defended the Academy in Parliament against the attempted innovation of its privileges in this respect.

By the abstract of the constitution and laws of the Royal Academy appended to this volume [vide Appendix], it will be seen how the plans and purposes of the Institution thus auspiciously patronised, are to be carried on. The members consist of forty Royal Academicians, twenty Associates, and (by a recent extension) of a new class to consist of not more than four Academician-Engravers, and Associate-Engravers, all of them to be "men of fair moral character, of high reputation in their several professions." Until very recently engravers were only granted the rank of Associates, as a testimony to their ability in imitating and diffusing copies in chiar'oscuro of the most admired of ancient and modern works, and in rescuing from oblivion by their skilful hands many meritorious examples of art. By this arrangement most of the advantages of the institution were conceded to them, although they were not admitted, as is now the case, to that class to which the management of the establishment belongs.

The government of the Society is vested in a *President* (annually elected or re-elected), and a *Council* of ten members (including the President and Secretary), the seats going by succession to all the Academicians; the four seniors retiring every year, and newly-elected members being called upon to serve in the next succeeding Council. The Treasurer, when not serving in rotation, is a member of the Council, ex officio, but has no vote. By

this simple arrangement all the affairs of the Academy are managed and decided without unnecessary difficulty or expenditure of time. In addition, there is an annual *General Assembly* of all the Royal Academicians, to elect a President, declare the Council, choose visitors and auditors, confirm new laws, adjudge premiums to students, elect those who are to be sent abroad, hear complaints and redress grievances, and transact any other business relating to the Academy. The assembly also meets repeatedly during the year, whenever the attendance of all the members is necessary.

The officers consist of a *Secretary*, who in addition to the correspondence, takes the care of the Antique Academy, in the absence of the Keeper, and the direction of the servants of the Academy: the *Treasurer*, appointed by the Sovereign, who makes disbursements, receives all funds, and keeps the accounts of the Academy, reporting them quarterly to the Council, and submitting them to the keeper of H.M.'s Privy Purse, to be by him finally audited: three *Auditors* of the accounts, who are chosen by ballot annually: the *Keeper*, whose business is to attend regularly in the Antique Academy, to give advice and instruction to the students, to be constantly at hand to preserve order and decorum, and to superintend the Academy, and the models, casts, &c. belonging to it: and the *Librarian*, selected by the Sovereign, who is expected to attend in the Library from 10 till 4 on Monday, and from 5 to 8 on Monday, Tuesday, and Thursday, to preserve order, to take charge of the books, &c. The pecuniary recompense of these permanent officers is so small that it would be derogatory to any man of talent to receive it, if it were not that they are stations of high consideration amongst the body, and are therefore held much more as honours than as situations of emolument. In addition to these officers there is a *Registrar*, who is not a member of the Academy, to whom the charge of all the records is entrusted, who prepares all statistical returns,

and is in daily attendance to transact any business that may be required.

Besides the officers practically engaged in carrying on the work of the Academy there are five *Honorary Members*, selected from the most distinguished in the land as Professors of Ancient History and Literature, as Antiquary, Chaplain, and Secretary for Foreign Correspondence; the intention of these appointments being to unite Art with all from which it may require aid; for, although the general education of artists ought to be as extensive as possible, yet they will sometimes require the assistance of those whose special studies and abilities have been directed to a deeper research into particular subjects than the artist can ever hope to give to literary studies.

The *Professors of Painting, Sculpture and Architecture* (and also of *Perspective*, until the recent substitution of a teacher of that branch of study) are elected for five years (being eligible for re-election), and are required to read annually six lectures calculated to instruct the students in the several branches. There is also a *Professor of Anatomy*, "elected from among the most eminent men in that branch of science," who lectures on the application of anatomical knowledge to the Arts, and superintends practical demonstrations for the instruction of the students. Each professor is allowed two years on appointment to prepare his course of lectures; if not delivered within the third year, he is deemed to have resigned his office. The Lecture season commences on the second Monday evening in November: the first delivered are those on Anatomy; then Perspective, Architecture, Sculpture, and Painting, in succession. Nine Royal Academicians are appointed as *Visitors* of the Life Academy, "to attend one month each by rotation, to set the figure, to examine and correct the performances of the students, and give them their advice and instruction." Nine others are appointed as Visitors of the School of Painting, "to attend one month each by rotation twice a week, for two hours each time, to set the

draped model, to superintend the progress of the students, and afford them such instruction as may be necessary." Of these five and four alternately go out at every year's election. The first professors of art in the country are thus ready to devote their time and give the results of their experience to the students for a remuneration, which for such teachers, must be regarded as insignificant.

The *Funds* of the Society are vested in the names of four *Trustees*, the President, Treasurer, and Secretary, besides one other member. The salaries of the several officers have been increased as the financial position of the Academy has improved, as will be seen by comparing those fixed by the Instrument of Institution [see ante, vol. i. pp. 49–55] with the laws now in force. At the present time an annual stipend of £300 a year is given to the President, until such time as Sir F. Chantrey's bequest for that purpose is available; the salary of the Secretary is £250 and an allowance of £150 per annum in lieu of residence in the Academy; the Keeper £200, with apartments, &c.; the Treasurer £100, the Librarian £120, the Professors each £60 for six lectures, and the Registrar £200 and an apartment. The members attending at each meeting of Council receive £4 10*s.* among them (the intention apparently being to pay for coach-hire); every member present at a general assembly receives ten shillings, and those appointed to arrange works for the exhibition £2 2*s.* for each day's attendance; the Visitors one guinea for each attendance.

Pensions are now granted to

An Academician of . .	£105	per annum, if it does not make his whole annual income exceed .	£200
An Associate	75	„	160
The Widow of an Academician	75	„	160
„ Associate .	45	„	100

the Council being "scrupulously bound to investigate each claim and to make proper discrimination between imprudent conduct, and the unavoidable failure of professional

employment." These pensions do not preclude those receiving them from also having temporary relief in addition, under pressing difficulties; but such sums (never to exceed fifty pounds) must be paid out of the ordinary annual income, and not out of the Pension Fund. Members failing to exhibit for two years, or if sculptors three, unless from illness, or after they have attained the age of sixty, have no claim on the Pension Fund. The donations are made (on the recommendation of a Royal Academician, and one other person of respectability) to artists who are or have been exhibitors, their widows or children, and occasionally also to those who have not even in this way been connected with the Academy.

The members, both Academicians and Associates, have free ingress to the Library, &c. at all seasonable times, and Associates have the same number of tickets of admission to the Lectures, the private view, the soirée, &c. as the Academicians. "All Academicians of foreign academies of Painting, Sculpture and Architecture, shall be allowed free admittance to the Schools, the Library, and the Lectures, and the President is empowered to grant a ticket of general admittance for that purpose."

The rules relative to the Annual Exhibition ("in which all artists of distinguished merit shall be permitted to exhibit their works"), are, that it shall be opened to the public for six weeks or longer, that no work exhibited elsewhere shall be admitted, nor wax models nor needlework, &c.; that the works of members be numbered, that the arranging committee may so dispose them in their order, and that those of deceased members be eligible only within one year after decease; that no alterations of the arrangements made be permitted; that no copy of any work entrusted to the Royal Academy for exhibition be made, and that exhibitors shall have free admittance to the exhibition.

The invitations to the Annual Dinner are issued by the President and Council to "persons in elevated

situations of high rank, distinguished talents, or known patrons of the Arts"—the number being limited to 140, exclusive of those sent to the members and the musicians. If any of those invited decline, or are unable to come, their places are not afterwards filled up. In conformity with established etiquette, the President waits personally on the Princes of the blood with the customary invitation. It is not a *public* dinner, but a banquet given by the members to a certain number of illustrious and distinguished guests who are invited to partake of the hospitalities of the Academy amidst the beauties of Art as yet unrevealed to the public eye. The cost of the entertainment is defrayed out of the funds of the Society, and each guest is present in virtue of a special and personal invitation. The Cabinet Ministers, the great officers of State and of the Royal household, the heads of the Church, the Army, Navy, Law, and Civic authority are, according to usage, invited, and generally the leading members of "the Opposition" to the Ministry then in power. The Council determine all new invitations by ballot. Until Sir Charles Eastlake became President the members of the press were not invited to be present, but of late years the proceedings have been reported in "The Times" and other daily papers.

The laws of the Academy in regard to the admission of students to the SCHOOLS, which are also appended to this volume, will show that a liberal provision has been made for affording means of improvement to those who give proof of ability in Art, the instruction being completely gratuitous, of the best kind, and with the best examples supplied to the student, who is simply required to provide his own materials.

The qualifications for admission are, for painters and engravers, a certain proficiency in drawing in chalk from an undraped antique statue; for sculptors, the ability to model in round or in bas-relief from a similar statue; and for architects, the execution of drawings to indicate a

reasonable degree of proficiency. If these are approved, the candidate, duly recommended by any person of known respectability, is admitted as a *probationer*, after which he is allowed three months in which to prepare, within the Academy, a set of drawings or models. At the end of that time he is, if his performances are approved by the Council, admitted as a student for seven years, and can then attend every day during the period in which the Schools are open. One failure in this ordeal does not prevent a renewed attempt, or exclude from subsequent admission as a student.

The *Antique School* which is the first entered, is appropriated to the study of the best remains of antique sculpture: from thence, on proving his ability and showing a certificate of having attended the whole course of Perspective, and one entire course of lectures, the student is eligible to be admitted to the school of the *Living Model*, in which care is taken that no impropriety shall take place, and that no one is allowed to enter except when "employed in his immediate business as a Student of the Academy." From these departments the next grade is the *School of Painting*, intended "to provide facilities for the more special study and practice of the art of Painting," to which the students of the School of the Living Model, being painters or engravers, are eligible; and also under special conditions some of those in the Antique, and students in Sculpture.

In these schools a constant opportunity of study is afforded, being open every day (except on Sundays, and during the vacations, of which there are three in the year, including the period during which the rooms are required for the exhibition), the Antique from 10 A.M. to 3 P.M.; and from 5 to 7 P.M. in summer, and 5 to 8 P.M. in winter; the Living Model from 5 to 7 P.M. in summer and from 6 to 8 in winter, and the Painting School from 10 A.M. till 4 P.M.

The students have access to the Library—filled with

choice drawings and engravings of every known school of art, and of works on the fine arts, antiquities, history, &c. —on Mondays (except during the vacations), from 10 till 4, and on Monday, Tuesday and Thursday evenings from 5 to 8, summer and winter; and they are granted free admission at all times to the annual exhibition.

As an encouragement to perseverance, a biennial distribution of the following premiums is made: a gold medal, with the discourses of Reynolds and other books, is given for (1) the best historical picture in oil colours, being an original composition consisting of not less than three figures: (2) for the best model of an historical bas-relief or alto-relief, to consist of two or more figures, or for a group in the round: (3) for the best finished design in architecture. A scholarship to the amount of £25 may be added to this award, and may be renewed for a second year at the option of the Council, but cannot be held together with the Travelling Studentship. In addition to these the "Turner" gold medal is given for the best landscape in oil-colours. Silver medals are also awarded for the following subjects: —

For the best Drawing of a figure from the Life, in the School of the Living Model.
Painting from the Living Draped Model.
Drawings and Models of Academy figures, done in the School of the Living Model.
Architectural Drawings from a given subject, measured by the students.
Drawings and Models of a statue or group in the Antique Academy.
" Perspective Drawing in Outline.
" Drawing exemplifying the principles of sciography.
" Medal Die cut in steel;

and a £10 premium for the best drawings executed in the Antique School, or the School of the Living Model during the year, besides presents of books to the most successful students. The silver medals are also given in the intermediate years. The premiums are adjudged by a general

assembly of the Academicians, who meet annually on December 1, to inspect the different performances, and

The Silver Medal, designed by W. Wyon, R.A. with the Torso on the obverse

they are delivered to the successful candidates on December 10, the anniversary of the foundation of the Academy. Considerable importance attaches to the adjudication of these testimonials of honour, as well as to the performances by which they have been earned, for if judiciously bestowed, they lead us to watch with interest the future career of the recipients, and also serve to indicate the tendencies of the rising talent of the day.

Nor do the privileges of the students cease here: for besides free entrance to the schools for seven years, permission to attend the Lectures of the Professors, to make use of the Library, and to visit the annual exhibition, they may, by obtaining first-class premiums, retain the privileges of students for life. The student who gains the gold medal in each class is selected in rotation to pursue his studies on the Continent for two years, receiving an allowance of £60 for his journey and return, and £100 annually for his expenditure: in special cases in Painting and Sculpture this award may be exchanged for an allowance to pursue

his studies at home, proof being given that the candidate makes good use of the advantages offered to him. In Architecture a Travelling studentship of £100 for one year is offered annually, except during the term allotted to the Gold Medal student in Architecture. Each "Travelling Student" is required on his return, to submit to the Council specimens showing the result of his studies while abroad. Of course all these advantages may be forfeited at any time by immoral or disgraceful conduct on the part of the student, whether in or out of the Academy.

The rules by which both the Academy and the schools are regulated, have undergone frequent revision from time to time, and many alterations and amendments have been made in them at different periods; some of the more important of these have been already noticed in this history, and the rest may be ascertained by comparing the present laws, as printed in extenso in the Appendix, with the original Instrument of Institution. Indeed, the whole of the arrangements of the Academy have been under the consideration of the members during the last ninety-three years, and have been altered whenever it was deemed expedient to meet the changes effected during that long period, in the position of the Society and of the Arts in this country.

In the schools of the Royal Academy no less than 2,804 persons, purposing to making Art their profession, have been educated gratuitously, and that in the best possible way—not giving them a superficial knowledge of Art, by which to make a rapid display of their abilities, but grounding them by careful and patient training in its fundamental principles, supplying the best materials for imitation, and the first instructors; and varying these, so as to prevent the possibility of the manner of any one artist, however celebrated, being followed by the students. Much encouragement is also given to incite to emulation, in the form of prizes and honours; 611 silver medals and

121 gold medals (costing nearly £3,000), and several money premiums have been bestowed since the establishment of these schools, besides the travelling allowance granted to twenty-three of the gold-medal students. Added to these advantages, a "distress fund" was formed in 1855, from which temporary relief might be privately bestowed to any student who needed such assistance. Besides the instruction provided in the schools, and by the professors' lectures, the free admission given to the exhibition, and other art collections, the Tower armoury, the Zoological Gardens, &c., are all means to the same end. The Academy is also in possession of some excellent copies of celebrated works in foreign galleries, which serve as specimens for students in painting, and they are desirous of forming a small collection of original pictures selected for their technical excellence, so as to be available at times when other fit examples are not obtainable. Various are the positions which the students who pass through the schools occupy in after life; they do not all become artists, or all attain eminence; some become teachers of drawing (and for those who are qualified for such a position, a certificate from the Academy, stating that they are considered to be so, would be of great value), others may fail in success from want of real natural genius, perseverance, industry, or opportunity; and some may enter upon other pursuits: but all have had opportunities of acquiring a knowledge of the true principles and practice of art, while many have afterwards become distinguished in their profession, and have had their names enrolled among the most celebrated artists of their country.

It is much to be regretted that a greater number of those intending to adopt art as a profession do not take advantage of the instruction freely offered by the Royal Academy. The preparatory ordeal requisite to obtain admission (at which more than half the candidates are usually rejected), and the further test demanded before the

probationer is confirmed as a student, may deter many persons from seeking admission to these schools. In January 1861, out of forty-two candidates for probationership, twenty-five were rejected; in July, out of forty candidates, twenty-two were rejected; and out of the eighteen accepted on the last occasion, five subsequently failed to obtain admission as students. It is thus that the Academy compels those who desire to be instructed to give proof of their ability, and seeks to maintain the high standard of art-teaching. The fact that the instruction is perfectly gratuitous may lead some to suppose it is, therefore, inferior to that which they can pay for elsewhere; but these are only imaginary objections, and the schools of the Academy, when really understood, will always be regarded as a kind of university of art, wherein none can fail to succeed who possess talent and patience in study, but where the incompetent and indolent will find no compelling power by which they can be "made" artists. Nearly all the best professors of art have issued from these schools, which it is to be hoped will be yet more valuable when increased accommodation is provided, for at present the course of study is sadly interrupted by the use of the rooms for the annual exhibition. During the year 1861 the Antique School was open for seven months, and the aggregate number of attendances of seventy-one students was 4,500. The School of the Living Model was closed for three months, and fifty-four students attended 2,384 times in the aggregate. In the Painting School thirty-five students attended, and at the present time 605 students are eligible to study, 315 of whom have obtained medals.

The lectures of the different professors and the addresses of the President are duly estimated by all who attend them, whether as students, or members, or as visitors. These productions, besides the instruction they afford to the professional artist, are valuable to the general public, and constitute the most important contri-

butions to our art literature. With but few exceptions, the professors chosen for this duty have been eminently qualified for the tasks assigned to them; for it has been truly observed that "it is not always he who exhibits the greatest proficiency, or displays the most conspicuous genius in the practical department of art or science, who is best qualified to impart judicious principles in connection with its theory, or trace out the most effective course of study to be followed by those who seek to devote themselves to its cultivation." Nor can the remuneration awarded by the Academy to its professors diminish the debt of gratitude which we owe to them as public art-teachers, a service for which the nation makes them no return whatever. It is to be hoped that in its future enlarged sphere of labour, the Royal Academy will be enabled to extend this kind of instruction to the general public, so that they may be educated in the principles of art, and thus become able to correct false judgment and to acquire a true taste, to cherish the growth of art, and to appreciate the highest excellences of the artist's workmanship.

It is not pretended to assert that all the professors of the Academy have been equally gifted, or equally anxious to fulfil the purposes for which they were elected. Artists are subject to like feelings and failings with other men, and some may have neglected to exercise their influence, or may have become dead to their responsibilities. But it ought not to be forgotten that even when teachers, whether in universities of learning or in academies of art, are conscientiously fulfilling their duties, it is not possible, nor ought it to be expected, that they should make all their pupils great men. In the universities, facilities are given for opening out the experience and knowledge of ages to all, that each may learn to exercise his gifts with increased facility and power. The professors cannot give strength of thought, but they lead the minds of students into contact with the mighty dead, in the hope that such

knowledge may stimulate them to feats of intellectual power. It is the same in academies of art; for in their most perfect state they only offer students a knowledge of what experience has shown to be the best means and methods, and how these may be most skilfully applied. They point them to great thoughts and conceptions set forth in form and colour, expression, composition, or perspective, as other schools present kindred thoughts in language. But the artist, like the poet or the preacher, will only produce a great and finished work, when his mind has been educated in those principles and practices which have rendered great the best works of his artistic predecessors or contemporaries. The Academy has laboured to this end with the means placed at its disposal, and England ought not to forget that to this institution and its schools we are indebted for our present position in art among the nations.

It is indeed generally admitted that its schools have been ably conducted, and that the instruction afforded in them, while of the best quality, is also most liberally given without cost to the students, but at great expense (about £2,400 per annum) to the institution, which expends the funds it derives from the annual display of the works of its members and others, upon the education of future competitors with them for fame. There is no doubt that the Academy could readily obtain fees from the students for such a course of teaching, which would diminish if not cover the expenses they incur; but it would be contrary to the high and generous purpose for which the institution was established to do so, and much of the honour and gratitude now justly due to the Academy for its services, would be forfeited by such a proceeding.

Many of the students in the Academy have not only aimed to rival but have sometimes excelled the works of their predecessors, and each succeeding generation has made some progress towards elevating the character of the English school. The opportunity gratuitously afforded

by the Royal Academy to every aspirant for fame to exhibit his productions side by side with the works of those who have already attained the honours of the profession, and thus to bring them under the notice of the patrons of art, and of the public, is an advantage which should be borne in mind in considering what has been done by the Academy for artists. In preceding chapters allusion has been made to the complaints made against the Academy for excluding so many works annually, and for hanging some where they could hardly be seen; but when the *whole* available space is appropriated, and when the members frequently renounce their own claims to space in their own exhibition rooms, that younger and less celebrated men may be brought to notice, there does not seem to be any justice in the implied censure, however much we may be disposed to sympathise with the disappointed feelings of those whose works are excluded.

During the first few years of the Academy's existence, the works of members bore a large proportion to the whole exhibition. When it was removed to new Somerset House there was sometimes a difficulty in filling the additional space there obtained, even though each exhibitor was allowed to contribute an unlimited number of works. Reynolds and some other members were often, in those days, asked by the arranging committee for more pictures to fill the walls. Thus from 1785 to 1787 Reynolds exhibited forty-two works, and in 1790 J. Russell, R.A., sent twenty-two. As the contributions of non-members increased, other rooms were appropriated, and those assigned to the Secretary were given up for the exhibition, he being provided with a residence elsewhere at the cost of the Academy, as is still the practice. In 1800 the number of pictures by each exhibitor was limited to eight; this rule is still in force, and the members rarely send so many. Still there is no doubt that the chief attractions of the exhibition are the works of the Academicians and Associates, whose privileges are not

so great in proportion to non-members as they were formerly, the chief one retained being that their works shall be well displayed—a claim which none can reasonably question, even though some may indicate occasional shortcomings, or in those cases where the ardour of a veteran artist's heart may exceed the power of the aged hand. The best productions of contributors are placed in the best situations, for, setting aside any higher motive, it is obviously the interest of the institution to attract the public by placing works of merit in conspicuous situations; and the eight members of Council, the President and the Secretary, certainly form as competent a tribunal to judge of the relative merits of the works submitted as could anywhere be found.

But even if the accommodation at the disposal of the Academy were adequate to its necessities (which is so very far from the case), it would still be necessary to exclude some, and perhaps very many, works offered for exhibition; for it would destroy the real value of the collection if it failed to attract the real judges of art, as it would do, if it contained many works of mediocrity with here and there a few excellent specimens interspersed; and it would fail to have that influence in educating the public taste, which a well-selected and judiciously arranged collection of ordinarily good pictures is calculated to exercise. As it is, the works accepted for exhibition have to undergo (from want of space) a further process of selection, in which, form, dimensions, size of frames, and the necessity for filling up certain spaces, have to be considered as well as the intrinsic merits of the works themselves. Much disappointment would be obviated, if the Royal Academy had accommodation to exhibit all works accepted as meritorious, and the members would gladly save their brother artists the painful ordeal of finding deserving works excluded, to which they themselves in times past have been exposed. "The accommodation afforded to the works of the exhibitors — opening to the meritorious artist the

path to distinction and professional success — is the chief advantage which the Academy offers to the profession at large by its exhibition. The advantage, secured as it ever must be by a high degree of merit, does not, however, end thus. The successful exhibitor looks forward to the honours and privileges of the Royal Academy; and the merit which generally secures for him a place of distinction on the walls of the exhibition, often renders him eligible for membership."[1]

Despite the difficulties created by contracted space, the exhibition has always been the best display of works of modern art in the country, and is the best means by which the public can cultivate a taste for art, and study its growth and progress in our own school; while its attractions are such that it has become a fashionable resort for those who simply seek for the pleasant occupation of their leisure time, as well as for those who make the fine arts a source of high intellectual enjoyment.

The honours of the Academy — its Associateship, its rank of Royal Academician, and its highest office, that of President — while they are badges of distinction recognised by those who are not themselves qualified to judge of the relative merits of artists, are also signs by which they justly obtain distinction among their brethren in the profession. That they often lead to patronage is a natural result, and since they have been conferred by the best qualified judges, they are more likely to be worthily bestowed as they are now awarded, than they would be under any other arrangement. No exclusive spirit, no prejudice or favouritism, no narrow-minded or self-interested motives, influence these elections; nor can such be even suspected, if we make ourselves acquainted with the lives of those who have attained all these honours in the past. They belonged not to any high families, no influence from without was pressed into their service, personal friendship

[1] Report of the Council, 1859-60.

might indeed bias here and there a single member of the Academy; but on the whole such as were elected could be chosen by no factious or mercenary spirit, and were at least considered the best artists among the candidates at the time.

The promise of early talent has not, however, in all cases been realised: but in what human institution is perfection to be obtained, and in what position in life have not the first expectations of a future brilliant career been sometimes disappointed? Some artists have early obtained the rank of Associates, but either because they slackened their efforts to attain greater excellence, and were satisfied with the distinction they had gained, or grew indolent, or lacked genius, they did not fulfil their first promise, and have sometimes waited years, and in other cases remained till the end of their lives, without being elected to the higher rank. In some few instances, Academicians have been led from the active pursuit of their profession by the speedy acquisition of wealth, or by other causes, and in such cases it is to be regretted that there is not some means by which the number of active working members might be kept up, without requiring those who have thus virtually retired from their profession to resign also their academic honours. Sir N. Dance resigned when he obtained a fortune in 1790, and Sir Robert Smirke when he retired from his profession in 1859—but it would be more satisfactory if a supplemental list of retired members could be kept, by which their distinction of R.A. might be preserved, without diminishing the efficiency of the governing and active body.

It is obvious, however, that no such retirement could be made compulsory; for it would be very painful to an artist still loving his profession and full of enthusiasm for art, and still conscious of the power of exercising his genius (as many venerable men have been long after the allotted term of "threescore years and ten" has been reached) to find himself deemed no longer on a par

with those whom he has hitherto rivalled in ability, and to see himself removed from the place of honour he had so worthily filled for many years, to make room for a younger member of his profession. Even if the act of retirement, from any of these causes, were voluntary, such members, although exempted from active duty as members of Council or Visitors, should not cease to be allowed to attend, if able, the general assembly; their names would still appear in the annual catalogue in a separate list, and they would still retain the rank and dignity of a Royal Academician. By some such arrangement as this it might be possible to extend the honours of the Academy to a greater number of artists, without depriving any of the members of their reward, or making any addition to the present complement of acting members.

In the same manner, irreparable ill-health, extreme age, or any other cause by which an Associate was altogether withdrawn from his profession, might be considered in a similar way, and an arrangement made by which, while he was not in consequence deprived of the honour he had obtained, a more active member of the profession might be enabled to obtain the like distinction. Indeed, as we have already ventured to suggest,[1] it might be possible to extend the class of Associates without diminishing the value of the higher dignity, or increasing the present number, of Royal Academicians.

It has sometimes been the fashion to pronounce the Academicians exclusive in the selection of those who fill the vacancies in their ranks: but as their own dignity in their position arises from the estimation in which the institution of which they are members is held by the public, it is obvious that, if from no higher motive, self-interest alone would induce them to enlist into their community the men who would confer the greatest distinction upon the Academy by their talents, and so to invigorate

[1] Vol. i. p. 63.

and elevate the whole body. Leslie has observed on this point, "as well indeed might we expect to find a sincerely religious man indifferent to the advancement of piety, as to meet with a really good artist unconcerned for the general advancement of art. It would be absurd to claim for my own profession any exemption from the infirmities of human nature, and it must be admitted that the greatest painters, and very good men among them, have not been free from jealousies of their contemporaries: but to judge from my own experience, I should say that bad feelings rankle most among the inferior artists, where their effects, from the comparative obscurity of the individuals, are least known or noticed." Indeed, it is so obviously the first duty and the natural aim of the Royal Academy to sustain its credit, efficiency, and importance by electing into its brotherhood the best artists, that it would be most impolitic for them to attach any vexatious or humiliating condition to the terms of admission to its ranks. Except during the first few years of the Academy's existence, the full number of members has been complete; and latterly arrangements have been made to fill vacancies at short intervals, instead of waiting for the annual election-day, as was formerly the case. No one, however, becomes a Royal Academician until the royal sign-manual is attached to the diploma, and if from any circumstance the Sovereign's signature cannot be obtained, the Associateship cannot be filled up until the election of the member vacating it, on elevation to the higher rank, has been thus confirmed.

We have already[1] discussed the question of the limit fixed by the instrument of institution to the number of Academicians, and we need only further remark that, as the number was fixed prospectively on the basis of long-established foreign academies, any further extension of that limit would only necessitate the admission of

[1] Vol. i. pp. 61–62.

artists of less ability, and destroy the value of the distinction intended to be conferred only upon the highest degree of excellence. Already by the addition of twenty Associates, two Academician-Engravers and two Associate-Engravers, there has been a large increase of the original establishment, sufficient to show that the Academicians have not been unmindful of the necessity for adapting the institution to the wants of the age ; although these changes have been made gradually, cautiously, and carefully, to guard against the disastrous consequences of the lax government in this respect of former art societies.

It has been sometimes urged as a grievance that no ladies have been elected, either as Associates or Academicians, since the time when two were nominated by George III. on its foundation. No law forbids such a selection ; but one or two ladies, if elected as members, could scarcely be expected to take part in the government, or in the work of the society ; and as the practice even of giving votes by proxy has long since been abolished, the effect of their election as Royal Academicians would be, virtually, to reduce the number of those who manage the affairs of the institution and the schools, in proportion as ladies were admitted to that rank : and as long as the number of Associates is limited, a difficulty would arise in the fact that the higher rank has to be recruited from that body. Whether a number of honorary appointments could be made, to recognise talent in such cases, but conferring none of the other rights or privileges of membership, is a matter which the Council of the Academy are best able to determine ; and there is no doubt from their desire, as far as is wise and reasonable, to meet any just demands, that the claims of all artists of ability, whether male or female, will meet with due consideration.

Several members of the Royal Academy have been elected honorary members of foreign academies, and have doubtless received those distinctions with much gratification and honest pride. But the Royal Academy has not

reciprocated the compliment thus paid to British artists, by conferring similar honours on foreign artists. The subject has not, however, been overlooked; but the space for the annual exhibition being so limited, it was difficult to confer the honorary rank of membership on foreign professors of eminence without offering them the customary privilege of contributing specimens of their works, to the still further exclusion of the productions of many of our own meritorious artists, not members of the Academy. Yet it would be a graceful return to the foreign academies to elect some of their brightest ornaments as honorary members of our own Royal Academy, and, if necessary, to withhold the invitation to exhibit until increased accommodation is provided, when it would be both interesting and instructive to compare the works of different modern schools, and to become better acquainted with the works of contemporary foreign artists.

Before dismissing the subject of the election of members, it may be necessary to say a few words on the subject of the specimens of their skill which they are required to deposit in the Academy on attaining the rank of R.A. By the laws, the diploma of a newly-elected member cannot be submitted for the Sovereign's signature until this specimen (which is hence called his "diploma" work) has been deposited, and no Associate can be elected in his stead until this is done. His desire not to delay the election of an Associate prompts him hastily to prepare a work for the purpose, or to deposit a temporary substitute, avowedly not a fair specimen, until he has time to prepare a better. It has thus happened that very unsatisfactory productions, hastily executed, or not intended to remain, have been left with the Academy as the only specimens of the works of some of its members. Of late years the diploma works have been placed in the annual exhibition, and so described, which has had the effect of making their authors more anxious to perfect them than if they were only to be deposited, unseen by the public,

in the Academy; but we trust some arrangement will be made by which, in future, more time may be allowed for the preparation of the diploma works, without thereby delaying the appointment of an Associate; for such a collection of works, if of the average merit of each artist, would be a valuable historical gallery of specimens of English art. As it is, the series of diploma works, defective and unworthy of their authors as some few of them are, is a very interesting one, and will doubtless increase in importance as years roll on.[1]

The disposal of THE FUNDS of the Academy next claims our attention. The great source of its revenue is the exhibition, the product of the labours of the members, united with the works of those who are aspirants for the honours of the institution, and to which they become eligible by being exhibitors. In addition to this source of income, there is nothing but the interest on the stock in which has been invested its surplus funds, and the gifts of two of its distinguished members, the "Turner" bequest and that of Sir F. Chantrey in reversion. The statement by the Treasurer, copied on the following page, will show the total receipts and expenditure for ninety-one years to the year 1859.

It will thus be seen that £218,469 5*s.* was spent up to that date on the maintenance of the schools, the general management of the Academy, and some few incidental expenses, and a sum of £61,511 6*s.* 5*d.* in pensions to members or their families, and in relief to distressed artists or their relatives. Perhaps there is not another similar instance in Europe of an institution maintained by its own efforts, thus dispensing so large a sum for the benefit of the country in which it exists, without receiving aid from the Government, the nation, or any private

[1] A list of the diploma works is given in the Appendix, as well as of some works by the first members of the Academy, and of other art-treasures in its possession.

individuals. Its officers, as we have already seen, are paid but small sums, considering their position in the profession, and the intrinsic value of their time; and even its pensions are not granted to all the members, but only to the necessitous among them, whereas in other art institutions it is customary to grant pensions to all members indiscriminately after sixty years of age. While it supports unaided a national school of art, it also dispenses

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GENERAL ABSTRACT *of the* ACCOUNTS *of the* ROYAL ACADEMY, *from* 1769 *to* 1859.

		£ s. d.	£ s. d.
Total Sums received from the Annual Exhibition, from 1769 to 1859 (inclusive), being a period of 91 years (less the expenses attending the same)		267,583 15 5	
Sums received by Dividends on Stock, Interest on Exchequer Bills, Marylebone Bonds, &c.	£91,567 8 9		
Sums received from His Majesty's Privy Purse, from 1769 to 1780	5,116 2 0		
		96,683 10 9	
Sums received of the Executors of the late J. M. W. Turner, Esq., R.A., under a Decree of the Court of Chancery, dated the 19th March, 1856, in lieu of all Claims due to the Royal Academy, under his Will	20,000 0 0		
Interest on the same, as awarded by the said Decree, to the Royal Academy, from the 30th of June to the 10th of October, 1856	213 4 11		
		20,213 4 11	
			384,480 11 1
Sums expended by the Royal Academy, from the commencement of the Institution, viz., from 1769 to 1859, in the Gratuitous Instruction of Students in the Fine Arts, in the General Management of the Institution, in the Purchase of Books, Prints and Pictures; including the Sum of £500 contributed toward the Exigencies of the State, in the year 1798, and the Sum of £500 subscribed towards the Great Exhibition of 1851		218,469 5 0	
Sums paid in Pensions to Distressed and Superannuated Members of the Royal Academy and their Widows, from 1802 to 1859, under the Regulations of the Academy	28,739 0 7		
Sums paid in Donations to Distressed and Superannuated Artists and their Families, from 1769 to 1859	32,772 5 10		
Total Amount expended in the Relief of Distressed Artists and their Families		61,511 6 5	
			279,980 11 5
Balance in favour of the Royal Academy, invested in the Public Funds			£104,499 19 8

Amount of Stock belonging to the Royal Academy:—

In the Three per Cent. Reduced Annuities	£98,600 0 0
In the Three per Cent. Consolidated Annuities	24,000 0 0
	£122,600 0 0

February 1860.

PHILIP HARDWICK, R.A.,
Treasurer.

its charities to artists and their families having no claim of membership, and no plea to urge but that of want. Such labours cannot be overlooked, even when considering the services of the Academy to the public; for how much of misery is thus averted from those to whom we are all indebted for so many pleasant emotions, as we gaze on their works! and how much of the help which public sympathy would render, if called upon to do so, is anticipated by the unseen and untold liberality of the institution, which year by year receives the applications of distressed artists and their families, and helps them in their trouble! Art is a profession which has of late years become a profitable one to those who win public favour, but there will always be some backward in the race for fame and fortune; and to these it is right that the kind hand of friendship should be extended by this art-brotherhood, rather than that the sensitive high-minded man of genius should be left to appeal, for himself or those dear to him, to the alms of public charity.

Hitherto the Royal Academy has been enabled to lay by a portion of its income; but if the purpose of erecting a new building at its own cost, on a site to be provided by the Government, is carried out, the accumulations of the past eighty years will nearly all be absorbed, and if from any unforeseen causes its future receipts should be diminished, its usefulness will be proportionately decreased. It is such considerations as these, and not unwillingness on the part of the Academy to extend its usefulness, which have hitherto hindered any attempt being made to open the exhibition gratis under certain limitations for a short time every year, much as the members would wish that as many as possible might benefit by the means of instruction and enjoyment it affords.

The expenditure of the funds of the Academy will bear public scrutiny, although, being of a private character and not derived from any public source, they are not properly open to such investigation. Care has

been taken to guard against their diversion from the special objects which the Academy was established to promote; and even the Royal founder of the Academy personally exercised a similar vigilance over its finances. The plate possessed by the Academy was not purchased out of its funds, but is the gift of the members to the institution, each one contributing, at his own cost, something towards the general stock; the annual dinner (when the distinguished personages of the realm and the patrons of art are invited) and the council dinner (when the newly elected and the retiring members of Council annually assemble), are the only entertainments provided at the cost of the Academy, the members paying for their tickets on all other occasions. The King's and Queen's birthday dinners have been replaced by the soirée which follows the close of the exhibition, provided by the members as a welcome to the exhibitors, and designed to express the sympathy of the academic body for the wide circle of artists who gather round them by their works from year to year.

Whether, therefore, we look at the internal working of the schools of the Academy, its laws and regulations in regard to the election of members, or the manner in which its funds are dispensed, we cannot think that any good could possibly result from parliamentary interference in its management. Those who know the wants and difficulties of a profession, are the most competent to direct the studies of its future members; and those who have attained to eminence in the practice of art, are certainly the most competent judges on all questions relating to it; for Parliament cannot be expected to understand enough of such matters to be able to legislate for art, or become either the art-collector or custodian of the art-treasures of the country. Very little, indeed, of this nature, has been attempted by it. For nearly forty years after the establishment of the Royal Academy, Parliament did nothing for art; in 1805 the Townley collection of

marbles was purchased; and in 1816 the Elgin marbles; with the exception of the annual vote for the British Museum, nothing more was done till 1824, when the nucleus of the National Gallery was formed. From that time to the present, a sum of £184,505 has been voted for the purchase of pictures, and during the last thirteen years, an equal sum has been spent on the Department of Science and Art, and other kindred institutions. But, whenever questions relating to art have come under the consideration of Parliament, it has been deemed necessary to obtain the opinion of some of the most eminent members of the Academy upon them before any decision was given; for since the foundation of the Royal Academy, it has encircled within its folds nearly all the eminent artists of this country, and has thus attained a recognised position as the most competent authority to decide on all questions of national importance concerning art. As Parliament has no claim to control the Royal Academy (for it provides none of its funds), so it is incapable (for it would require a technical knowledge of art) to direct a purely art-society, having for its object the instruction of students, and the award of its honours among those artists who seek for them.

Without the aid of Parliament, and without any grant from the public funds, the Royal Academy has materially advanced the progress of the arts, promoted its professors, and obtained for them a status in England which the nation never gave to them before. Nor have its labours been without good effect in improving the practice of art. Many of those who are now members of the Academy, remembering the early benefits they derived from the lessons of Flaxman, Fuseli, Constable, Leslie, and others, can testify to the value of the instruction in the schools, in which most of the artists practising and exhibiting in the present day, have been students at some part of their career. Three-fourths of the present members have been trained in those schools, and in the great

Cartoon Competition in 1843, nine out of eleven of the premiums awarded by the Commission on the Fine Arts, were gained by its students: The Academy has laboured zealously to remove the reproach of false drawing which at one time attached to the English school. Long after the time of Reynolds, colour at any sacrifice was the ruling passion, and certainly it was carried in painting heads to a degree of excellence equal to that of the Venetians. By aid of the Academy, or at least along with it, has grown up a school of national art, possessing more of variety in thought and expression, and less distinguished by the so-called Academic style, perhaps, than any other school in Europe. In our own day a tendency is exhibited by very able artists to reproduce one or two striking effects in their works, which it will be well for the professors and members of the Academy to guard against, both in teaching and practice. Several eminent artists, succeeding in some particular effect, or finding a certain subject or class of subjects to be popular, have contented themselves with confining their efforts to renewed and often intensified representations of the same idea, thus limiting in tone and character, tint and effect, and even in choice of subject; their powers of execution and invention, which before were full of variety and freedom.

A subject worthy of, and requiring the especial attention of the Royal Academy, is the instruction of the students in painting in the selection of their materials. To teach the knowledge of anatomy necessary for correct drawing is undoubtedly one great use of the Academy to the young student; but in former times the ancient masters fulfilled another service to their pupils, which the Academy (as their modern substitutes) would do well to imitate,—viz. to instruct them in that essential branch of the technical part of art, which consists in the preparation of colours, and the selection of the substances for their composition and application. On this the old masters laid

great stress,[1] because they knew that the preservation of their works depended upon it. This is a matter of importance to the English school, and one from the neglect of which its future reputation will greatly suffer. Already some of the works of its best masters are all but destroyed from this cause. The changes which have taken place in some of Sir J. Reynolds's pictures arise from the experiments he so frequently made with pigments, the chemical properties of which he did not understand. Many of Wilkie's later works, and some of those by Hilton, Etty, and Turner are rapidly perishing from the same cause. Most of the mischief to our modern pictures has resulted from the use of asphaltum and other bituminous pigments, which never harden, but contract and expand under alterations of temperature, and retain a tendency to fluidity from heat; while metallic and earthy pigments, when mingled with the oils and resins of the painter's vehicle, become harder and drier by age and exposure. From the time of Reynolds till within the last twenty years these bituminous pigments were largely used for their cool, transparent brown colour, nor they did seem to injure the pictures till they were varnished, when they cracked in yielding to the strong contraction thus produced. Leslie gave another reason for acquiring a chemical knowledge of the materials for painting, when he said that "unless you possess a most extraordinary knowledge of the chemical as well as modifying qualities of colour, it was always very uncertain whether you would obtain by that means the exact tint you wanted." It would be a great service to the cause of art, if the Royal Academy would, with the aid of some of the best analytical chemists, thoroughly investigate the whole subject, and instruct our rising artists so to apply their materials as to preserve their pictures from an untimely end.

A retrospect of art during the past century presents a

[1] See ante, vol. i. p. 18.

striking and very gratifying contrast. A hundred years ago artists were often compelled to resort to what would now be thought unworthy employments, in order to obtain a maintenance. A man of real talent as a painter then became an engraver, or a painter of scenes or signs or coach-panels, also, because that kind of art was most in demand, and that at a time when there were comparatively few painters of any kind. Now that they are numbered by thousands, we find all obtaining employment, and some speedily realising large fortunes. Institutions for promoting the Fine Arts are to be found in most of the large towns in the kingdom, local exhibitions are becoming very general, and many are now held annually in London, besides that of the Royal Academy; the literature of the present day is remarkable for the number and the beauty of its illustrations, thousands of designs and engravings being annually required for this purpose alone, while the very news of the week is now accompanied by pictures many of them full of artistic excellence. Science, too, has discovered means by which pictorial representations may be more speedily multiplied; besides the old forms of engraving, lithography, chromo-printing, wood engraving, and more wonderful than all, the art of photography, have displayed their powers: but while art has thus been so cheapened and popularised that no home, however poor, need now be without its good prints or pictures, there is still an increasing demand for works of the highest class, and of the most costly character. At no previous period were artists so liberally remunerated for their works as they now are, nor has there ever been so decided and general an appreciation of the works of the English school as in the present day; and we cannot but feel that much of this is due to the labours of the Royal Academy, both as an art-teacher and as the community of the best professors in the kingdom, bound together by an obligation taken when they attain their honours that they will use their best endea-

vours to promote the noble purpose for which it was instituted. The high social position which the members of the Academy have attained, and by which the status of all professors of art is improved, is due to the honour which the Royal Founder was first pleased to bestow upon them as a class. When George III. granted to the chief officers of the Academy direct personal communication with himself, as the Sovereign and as their Patron, he conferred a dignity upon all the professors of the arts represented by them; and the honour of knighthood, which has been bestowed on several occasions in recognition of the genius of artists, is a further proof of the influential position which the arts have now attained; a result first attributable to the Royal patronage, and next, to the fact that those upon whom it has been bestowed, have worthily fulfilled the trust reposed in them.

The favour of the Sovereign still happily rests upon the Royal Academy; it possesses also the moral support which the approval of the public confers on it: and if it has met with opposition, not always kind or just, let us hope that it will serve but as a stimulus to continued activity in the course which, not perfectly, but yet with steady and unswerving energy, it has pursued in the past, and that its future will be one of increasing usefulness and prosperity.

APPENDICES.

I. LIST OF THE ROYAL ACADEMICIANS, 1768–1862.

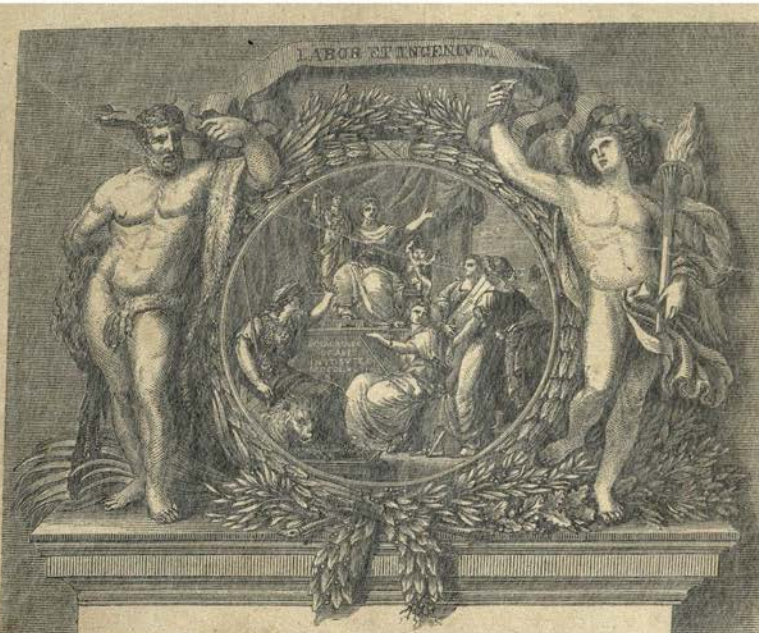
II. LIST OF THE ASSOCIATES WHO HAVE NOT BECOME ROYAL ACADEMICIANS, 1770–1862.

III. LIST OF THE OFFICERS, PROFESSORS, AND HONORARY MEMBERS.

IV. DIPLOMA WORKS OF THE ROYAL ACADEMICIANS, AND SOME OTHER ART-TREASURES IN POSSESSION OF THE ROYAL ACADEMY.

V. LIST OF THE STUDENTS TO WHOM GOLD MEDALS HAVE BEEN AWARDED, AND OF TRAVELLING STUDENTS.

VI. CONSTITUTION AND LAWS OF THE ROYAL ACADEMY, AND OF THE SCHOOLS.



GEORGE R.

"George the Third, by the grace of God, King of Great Britain, France, and Ireland, Defender of the Faith, &c., to our trusty and well beloved greeting.

"Whereas, we have thought fit to establish in this our City of London a Society for the purposes of the arts of Painting, Sculpture, and Architecture, under the name and title of the Royal Academy of Arts, and under our own immediate patronage and protection; and whereas, we have resolved to intrust the sole management and direction of the said society under us to Forty Academicians, the most able and respectable artists in Great Britain: We, therefore, in consideration of your great skill in the art of [Painting] do by these presents constitute and appoint you to be one of the Forty Academicians of our said Royal Academy, hereby granting unto you all the endowments thereof, according to the tenor of the institution under our sign-manual upon the : And we are the more readily induced to confer upon you this honourable distinction, as we are firmly persuaded you will upon every occasion exert yourself in support of the honour, interest, and dignity of the said establishment, and that you will faithfully and assiduously discharge the duties of the several offices to which you may be nominated. In consequence of this our gracious resolution, it is our pleasure that your name be forthwith inserted in the roll of the Academicians, and that you subscribe the obligation in the form and manner prescribed.

"Given at our Royal Palace of St. James, the day of in the year ."

THE DIPLOMA GRANTED TO THE MEMBERS OF THE ROYAL ACADEMY

[From the large plate by F. Bartolozzi, R.A., engraved from the Design by G. B. Cipriani, R.A.]

APPENDIX I.

THE ROYAL ACADEMICIANS, 1768–1862.

Distinguishing those who were educated in the Schools of the Royal Academy, and those appointed to offices in it; and giving the dates of appointment, both as Associates and Royal Academicians, and, where necessary, the date of decease.

[The first thirty-six were nominated on the Foundation of the Royal Academy by King George III.]

Date of Election	Names	Profession	Student of R. A.	Associate	Date of Decease	Offices filled by
1768	Sir Joshua Reynolds	Painter			1792	First President
1768	Francis Cotes	„			1770	
1768	Joseph Wilton	Sculptor			1803	Keeper: Librarian
1768	Thomas Sandby	Architect			1798	Professor of Architecture
1768	George Barret	Painter			1784	
1768	Sir William Chambers	Architect			1796	Treasurer
1768	George Michael Moser	Sculptor			1783	Keeper: Deputy-Librarian
1768	Charles Catton	Painter			1798	
1768	Jeremiah Meyer	„			1789	
1768	Richard Yeo	Sculptor			1779	
1768	Benjamin West	Painter			1820	President
1768	Paul Sandby	„			1809	Deputy-Librarian
1768	John Baker	„			1771	
1768	John Gwynn	Architect			1786	
1768	Samuel Wale	Painter			1786	Professor of Perspective: Librarian
1768	William Tyler	Architect			1801	Trustee and Auditor

Date of Election	Names	Profession	Student of R. A	Associate	Date of Decease	Offices filled by
1768	Mason Chamberlin	Painter			1787	
1768	Francesco Bartolozzi	„			1815	
1768	John Richards	„			1810	Secretary
1768	Peter Toms	„			1776	
1768	Nathaniel Hone	„			1784	
1768	Francesco Zuccarelli	„			1789	
1768	Dominic Serres	„			1792	Librarian
1768	G. Baptista Cipriani	„			1785	
1768	Richard Wilson	„			1782	Librarian
1768	Edward Penny	„			1791	Professor of Painting
1768	Agostino Carlini	Sculptor			1790	Keeper
1768	Francis Milner Newton	Painter			1794	Secretary
1768	Angelica Kauffman	„			1805	
1768	Mary Moser	„			1819	
1768	Francis Hayman	„			1776	Librarian
1768	George Dance	Architect			1825	Trustee: Auditor: Elected Prof. of Arch., but declined
1768	Thomas Gainsborough	Painter			1788	
1768	Sir Nathaniel Dance	„			*res.* 1790 *d.* 1811	
1769	Johann Zoffanij	„			1810	
1769	William Hoare	„			1792	
1771	Edward Burch	Sculptor	1769	1770	1814	Librarian
1771	Richard Cosway	Painter	1769	1770	1821	
1772	Joseph Nollekens	Sculptor		1771	1823	
1773	James Barry	Painter		1772	*exp.* 1799 *d.* 1806	Professor of Painting
1777	William Peters	„		1771	*res.* 1790 *d.* 1814	
1778	John Bacon	Sculptor	1769	1770	1799	
1779	John Singleton Copley	Painter		1776	1815	
1781	Philip James de Loutherbourg	„		1780	1812	
1783	Edmund Garvey	„		1770	1813	
1784	John Francis Rigaud	„		1772	1810	Auditor and Deputy-Librarian
1785	Thomas Banks	Sculptor	1769	1784	1805	
1785	James Wyatt	Architect		1770	1813	President for one year
1785	Joseph Farington	Painter	1769	1783	1822	Auditor

Date of Election	Names	Profession	Student of R. A.	Associate	Date of Decease	Offices filled by
1787	John Opie . . .	Painter	. .	1786	1807	Professor of Painting
1787	James Northcote . .	,,	1771	1786	1831	
1787	William Hodges . .	,,	. .	1786	1797	
1788	John Russell . . .	,,	1770	1772	1806	
1789	William Hamilton . .	,,	1769	1784	1801	
1790	Henry Fuseli . . .	,,	. .	1788	1825	3rd and 5th Professor of Painting: 4th Keeper
1791	John Yenn . . .	Architect	1769	1774	1821	Treasurer
1791	John Webber . . .	Painter	1775	1785	1793	
1791	Francis Wheatley . .	,,	1769	1790	1801	
1791	Ozias Humphrey . .	,,	. .	1779	1810	
1793	Robert Smirke . . .	,,	1772	1791	1845	
1793	Sir Francis Bourgeois .	,,	. .	1787	1811	
1794	Thomas Stothard . .	,,	1777	1791	1834	Deputy-Librarian
1794	Sir Thomas Lawrence .	,,	1787	1791	1830	President
1794	Richard Westall . .	,,	1785	1792	1836	
1795	John Hoppner . . .	,,	1775	1793	1810	
1797	Sawrey Gilpin . . .	,,	. .	1795	1807	
1798	Sir William Beechey .	,,	1772	1793	1839	
1799	Henry Tresham . .	,,	. .	1791	1814	Professor of Painting
1799	Thomas Daniell . .	,,	1773	1796	1840	
1800	Sir Martin Archer Shee .	,,	1790	1798	1850	President
1800	John Flaxman . . .	Sculptor	1769	1797	1826	Professor of Sculpture
1802	Joseph Mallord William Turner	Painter	1789	1799	1851	Professor of Perspective: Auditor
1802	Sir John Soane . . .	Architect	1771	1795	1837	Professor of Architecture, Treasurer: Auditor
1802	Charles Rossi . . .	Sculptor	1781	1798	1839	
1804	Henry Thomson . .	Painter	1790	1801	1843	3rd Keeper
1806	William Owen . . .	,,	1791	1804	1825	
1807	Samuel Woodforde . .	,,	1782	1800	1817	
1808	Henry Howard . .	,,	1788	1800	1847	Deputy and Secretary: Professor of Painting
1808	Thomas Phillips . .	,,	1791	1804	1845	Professor of Painting: Trustee
1809	Nathaniel Marchant . .	Sculptor	. .	1791	1816	
1810	Sir Augustus Wall Callcott	Painter	1797	1806	1844	

Date of Election	Names	Profession	Student of R. A.	Associate	Date of Decease	Offices filled by
1811	Sir David Wilkie . .	Painter	1805	1809	1841	
1811	James Ward . . .	„	. .	1807	1859	
1811	Sir Richard Westmacott .	Sculptor	. .	1805	1856	Professor of Sculpture: Auditor
1811	Sir Robert Smirke, jun. .	Architect	1796	1808	*res.* 1859 (living)	Trustee: Treasurer
1811	Henry Bone . . .	Painter	. .	1801	1834	
1812	Philip Reinagle . .	„	1769	1787	1833	
1813	William Theed . .	Sculptor	1786	1811	1817	
1814	George Dawe . . .	Painter	1794	1809	1829	
1814	William Radmore Bigg .	„	1778	1787	1828	
1815	Edward Bird . . .	„	. .	1812	1819	
1815	Sir Henry Raeburn . .	„	. .	1812	1823	
1816	William Mulready . .	„	1800	1815	living	
1816	Alfred Edward Chalon .	„	1797	1812	1860	
1817	John Jackson . . .	„	1805	1815	1831	
1818	Sir Francis Chantrey .	Sculptor	. .	1816	1841	Trustee and Auditor
1819	William Hilton . .	Painter	1806	1813	1839	Keeper
1820	Abraham Cooper . .	„	. .	1817	living	
1820	William Collins . .	„	1807	1814	1847	Librarian
1821	Edward Hodges Baily .	Sculptor	1809	1817	living	
1822	William Daniell . .	Painter	1799	1807	1837	
1822	Richard Cook . . .	„	1800	1816	1857	
1823	Ramsay Richard Reinagle.	„	. .	1814	*res.* 1848 (living)	
1824	Sir Jeffry Wyatville . .	Architect	. .	1822	1840	Auditor
1824	George Jones . . .	Painter	1801	1822	living	Deputy and Keeper, and Librarian
1826	William Wilkins . .	Architect	. .	1823	1839	Professor of Architecture
1826	Charles Robert Leslie .	Painter	1813	1821	1859	Professor of Painting
1826	Henry William Pickersgill	„	1805	1822	living	Librarian
1828	William Etty . . .	„	1807	1824	1849	
1829	John Constable . .	„	1800	1819	1837	
1830	Sir Charles Lock Eastlake	„	1809	1827	living	Librarian: President
1831	Sir Edwin Henry Landseer	„	1816	1826	living	
1832	Gilbert Stuart Newton .	„	1820	1828	1835	
1832	Henry Perronet Briggs .	„	1811	1825	1844	
1835	Clarkson Stanfield . .	„	. .	1832	living	

Date of Election	Names	Profession	Student of R. A.	Associate	Date of Decease	Offices filled by
1835	Sir William Allan . .	Painter	. .	1825	1850	
1836	John Gibson . . .	Sculptor	. .	1833	living	
1836	Charles Robert Cockerell .	Architect	. .	1829	living	Professor of Architecture
1838	John Peter Deering (formerly *Gandy*)	„	1805	1826	1850	
1838	Thomas Uwins . . .	Painter	1798	1833	1857	Librarian
1838	Frederick Richard Lee .	„	1818	1834	living	
1838	William Wyon . . .	Sculptor	1817	1831	1851	
1840	Daniel Maclise . . .	Painter	1828	1835	living	
1840	Frederick William Witherington	„	1805	1830	living	
1840	Solomon Alexander Hart .	„	1823	1835	living	Professor of Painting
1841	Philip Hardwick . .	Architect	1808	1839	living	Auditor & Treasurer
1841	David Roberts . . .	Painter	. .	1838	living	
1841	John James Chalon . .	„	1796	1827	1854	
1842	Sir Charles Barry . .	Architect	. .	1840	1860	
1843	Sir William Charles Ross .	Painter	1808	1838	1860	
1844	John Prescott Knight .	„	1823	1836	living	Professor of Perspective: Deputy and Secretary.
1845	Charles Landseer . .	„	1816	1837	living	
1846	Thomas Webster . .	„	1821	1840	living	
1846	Patrick McDowell . .	Sculptor	1830	1841	living	
1846	John Rogers Herbert .	Painter	1826	1841	living	
1848	Charles West Cope . .	„	1828	1843	living	
1848	William Dyce . . .	„	. .	1844	living	
1849	Richard Westmacott .	Sculptor	1818	1838	living	
1851	Sir John Watson Gordon .	Painter	. .	1841	living	
1851	Thomas Creswick . .	„	. .	1842	living	
1851	Richard Redgrave . .	„	1826	1840	living	
1851	Francis Grant . . .	„	. .	1842	living	
1852	William Calder Marshall .	Sculptor	1834	1844	living	
1853	William Powell Frith .	Painter	1837	1845	living	
1855	Samuel Cousins . .	Engraver	. .	1835*	living	
1855	Edward Matthew Ward . .	Painter	1835	1846	living	
1856	Alfred Elmore . . .	„	1832	1845	living	
1857	Frederick Richard Pickersgill	„	1840	1847	living	

* Elected as Associate-Engraver in the New Class 1854.

Date of Election	Names	Profession	Student of R.A.	Associate	Date of Decease	Offices filled by
1857	George Thomas Doo . .	Engraver	. .	1856	living	
1858	John Henry Foley . .	Sculptor	1835	1849	living	
1859	John Phillip . . .	Painter	1837	1857	living	
1859	Sydney Smirke . . .	Architect	1817	1847	living	
1860	James Clarke Hook . .	Painter	1836	1850	living	
1860	Augustus Leopold Egg .	„	1836	1848	living	
1860	George Gilbert Scott .	Architect	. .	1855	living	
1861	Paul Falconer Poole . .	Painter	. .	1846	living	

APPENDIX II.

LIST OF ASSOCIATES WHO HAVE NOT BECOME ROYAL ACADEMICIANS.

[The full number of twenty Associates was not completed till 1773; nor the full number of six Associate-Engravers till 1775.]

Date of Election	Names	Profession	Student of R. A.	Date of Decease	
1770	Thomas Major	Engraver		1799	
1770	Simon Francis Ravenet	,,		1774	
1770	Peter Charles Canot	,,		1777	
1770	John Browne	,,		1801	
1770	Thomas Chambers	,,		1789	
1770	Edward Stevens	Architect		1775	
1770	George James	Painter		1795	
1770	Elias Martin	,,	1769	unknown	Erased in 1832
1770	Antonio Zucchi	,,		1796	
1770	Michael Angelo Rooker	,,	1769	1801	
1770	William Pars	,,	1769	1782	
1771	Nicholas Thomas Dall	,,		1777	
1771	Biaggio Rebecca	,,	1769	1808	
1771	William Tomkins	,,		1792	
1772	Stephen Elmer	,,		1796	
1773	Edward Edwards	,,	1769	1806	
1775	Valentine Green	Engraver		1813	
1776	William Parry	Painter	1769	1791	
1778	John Mortimer	,,		1779	

Date of Election	Names	Profession	Student of R. A.	Date of Decease	
1778	James Nixon . . .	Painter	1769	1812	
1779	Horace Hone . . .	„	1770	1825	
1780	George Stubbs . . .	„	. .	1806	Elected R.A. in 1781: declined
1781	Joseph Wright (of Derby) .	„	1775	1797	Elected R.A.; erased from List of Associates at his own request
1783	Francis Haward . .	Engraver	1776	1797	
1786	Joseph Collyer . . .	„	1771	unknown	
1789	Joseph Bonomi . .	Architect	. .	1808	
1791	James Heath . . .	Engraver	. .	1835	
1795	John Downman . .	Painter	1769	1824	
1797	Anker Smith . . .	Engraver	. .	1819	
1800	George Garrard . .	Painter	1778	1826	
1800	James Fittler . . .	Engraver	1778	1835	
1803	Joseph Gandy . . .	Architect	1789	1844	
1803	Theophilus Clarke . .	Painter	1793	unknown	Name erased in 1832
1806	John Landseer . . .	Engraver	. .	1852	
1807	Archer James Oliver .	Painter	1790	1842	
1808	Samuel Drummond . .	„ .	1791	1844	
1810	George Arnald . . .	„	. .	1841	
1812	William Westall . .	„	. .	1850	
1813	George Francis Joseph .	„	1784	1846	
1814	William Ward . . .	Engraver	. .	1826	
1818	Washington Allston . .	Painter	1801	1843	
1819	William Bromley . . .	Engraver	. .	1842	
1820	Henry Edridge . . .	Painter	1784	1821	
1821	George Clint . . .	„	. .	*res.* 1835 *d.* 1854	Name erased at his own request
1825	Francis Danby . . .	„	. .	1861	
1827	Richard James Lane .	Engraver	. .	living	
1828	Charles Turner . . .	„	1795	1857	
1832	Andrew Geddes . .	Painter	1807	1844	
1836	Robert Graves . . .	Engraver	. .	living	
1837	George Patten . . .	Painter	1816	living	
1842	John Hollins . . .	„	. .	1855	
1843	James Tibbetts Willmore .	Engraver	. .	living	
1843	Thomas Duncan . . .	Painter	. .	1845	

Date of Election	Names	Profession	Student of R. A.	Date of Decease	Subject
1845	Thomas Sidney Cooper .	Painter	1824	living	
1846	William Edward Frost .	„	1829	„	
1848	Robert Thorburn . .	„	1836	„	
1851	William Boxall . .	„	1819	„	
1851	Edward William Cooke .	„	. .	„	
1851	Frank Stone . . .	„	. .	1859	
1851	Henry Weekes . . .	Sculptor	1823	living	
1852	Frederick Goodall . .	Painter	. .	„	
1853	John Everett Millais . .	„	1840	„	
1853	Lumb Stocks . . .	Engraver	„	„	
1855	John Callcott Horsley .	Painter	1831	„	
1856	John Henry Robinson .	Engraver	. .	„	New Class
1857	George Richmond . .	Painter	1824	„	
1859	John Frederick Lewis .	„	. .	„	
1860	Henry Nelson O'Neil .	„	1836	„	
1860	Wm. Chas. Thos. Dobson .	„	1836	„	
1861	Richard Ansdell . .	„	. .	„	
1861	Thomas Faed . . .	„	. .	„	
1861	*Baron* Carlo Marochetti .	Sculptor	. .	„	
1861	Edward Middleton Barry .	Architect	1848	„	
1861	James Sant . . .	Painter	1840	„	

APPENDIX III.

OFFICERS, PROFESSORS, AND HONORARY MEMBERS OF THE ROYAL ACADEMY.

OFFICERS.

PRESIDENTS.

Sir Joshua Reynolds.	1768—1792
Benjamin West	1792—1805
	1806—1820
[James Wyatt, in the interval	1805—1806]
Sir Thomas Lawrence	1820—1830
Sir M. A. Shee.	1830—1850
Sir Charles L. Eastlake	1850—

SECRETARIES.

Francis Milner Newton	1768—1788 *res.*
John Richards	1788—1810 *d.*
Henry Howard, Dep^{y}.	1810
Sec.	1811—1847 *d.*
J. P. Knight, Dep^{y}.	1847
Sec.	1847—

TRUSTEES.

Benjamin West	appointed 1792
John Richards	„ 1792
John Yenn	„ 1792
William Tyler	„ 1792
James Wyatt	„ 1801
Henry Howard	„ 1811
Nathaniel Dance	„ 1813

TRUSTEES—*continued.*

Sir Thos. Lawrence	appointed 1820
Sir R. Smirke	„ 1820
Sir John Soane	„ 1825
Sir M. A. Shee	„ 1830
Sir Francis Chantrey	„ 1837
T. Phillips	„ 1842
J. P. Knight	„ 1847
Richard Cook	„ 1848
Sir Charles L. Eastlake	„ 1850
Philip Hardwick	„ 1850
Charles West Cope	„ 1860

TREASURERS.

Sir Wm. Chambers	1769—1796
John Yenn	1796—1820
Sir R. Smirke	1820—1850
Philip Hardwick	1850—1861
Sydney Smirke.	1861—

LIBRARIANS.

Francis Hayman	1770—1776
Richard Wilson	1776—1782
G. M. Moser, Dep^{y}.	1782
Samuel Wale	1782—1786
Joseph Wilton	1786—1790

OFFICERS — *continued*

Librarians — *continued*:

Dominic Serres	1792—1793
Edward Burch	1794—1814
Paul Sandby, Depy.	1799—1809
J. F. Rigaud „	1810
Thos. Stothard „	1810
Librarian	1814—1834
George Jones	1834—1840
William Collins	1840—1842
C. L. Eastlake	1842—1844
T. Uwins	1844—1855
H. W. Pickersgill	1856—

Keepers.

George M. Moser	1768—1783
Agostini Carlini	1783—1790
Joseph Wilton	1790—1803
Robert Smirke election (1804) vetoed by King George III.	
Henry Fuseli	1804—1825
Henry Thomson	1825—1827 *res.*
William Hilton	1827—1839
George Jones, Depy.	1839
Keeper	1840—1850 *res.*
Charles Landseer	1851—

PROFESSORS.

Of Painting.

Edward Penny	1768—1782 *res.*
James Barry	1782—1799 *exp.*
Henry Fuseli	1799—1805 *res.*
John Opie	1805—1807 *d.*
Henry Tresham	1807—1809 *res.*
Henry Fuseli	1810—1825 *d.*
Thomas Phillips	1825—1832 *res.*
Henry Howard	1833—1847 *d.*
C. R. Leslie	1847—1852 *res.*
Solomon Alex. Hart	1854—

Of Architecture.

Thomas Sandby	1768—1798 *d.*
George Dance	1798—1805 *res.*
Sir J. Soane	1806—1837 *d.*
William Wilkins	1837—1839 *d.*
C. R. Cockerell	1839—1856 *res.*
Sydney Smirke	1860—

Of Perspective.

Samuel Wale	1768—1786 *d.*
Edward Edwards	1788—1806 *d.*
J. M. W. Turner	1807—1837 *res.*
J. P. Knight	1839—1860 *res.*

[A Teacher of Perspective substituted for the Professorship, 1861].

Of Sculpture.

John Flaxman	1810—1826
Sir R. Westmacott	1827—1856
R. Westmacott	1857—

Of Anatomy.

Dr. William Hunter	1768—1783 *d.*
John Sheldon	1783—1808 *d.*
Sir Anthony Carlisle	1808—1824 *res.*
J. H. Green	1825—1851 *res.*
Richard Partridge	1852—

HONORARY MEMBERS.

Chaplains.

Rev. W. Peters, late R.A.	1784—1788 *res.*
Bishop of Killaloe (Dr. Bernard), afterwards Bishop of Limerick	1791—1806
Bishop of Exeter (Dr. Fisher), afterwards Bishop of Salisbury	1807—1826

Chaplains — *continued*.

Bishop of Oxford (Dr. Legge)	1826—1827
Bishop of Chester (Dr. Blomfield), afterwards Bishop of London	1827—1858
Bishop of Oxford (Dr. Wilberforce)	1859

HONORARY MEMBERS — *continued.*

Secretaries for Foreign Correspondence.

Joseph Barretti	1769—1789
James Boswell	1791—1795
Prince Hoare	1799—1835
Sir George Staunton, M.P.	1839—1860
Sir Henry Holland, Bart.	1860—

Professors of Ancient History.

Oliver Goldsmith	1770—1774
Rev. Dr. T. Franklin	1774—1784
Edward Gibbon	1787—1794
William Mitford	1818—1835
Henry Hallam	1836—1859
George Grote	1860—

Professors of Ancient Literature.

Dr. Samuel Johnson	1770—1787
Bennet Langton	1787—1802

Professors of Ancient Literature — *continued.*

Charles Burney, L.L.D.	1803—1815
Bishop of London (Dr. Howley), afterwards Archbishop of Canterbury	1818—1830
Bishop of Llandaff (Dr. Copleston)	1831—1849
Right Hon. T. B. (afterwards Lord) Macaulay	1850—1859
Dean Milman	1860—

Antiquaries.

Richard Dalton	1770—1784
Samuel Lysons	1818—1819
Sir H. Englefield	1821—1826
Sir W. Scott	1827—1832
Sir R. H. Inglis	1850—1855
Earl Stanhope	1856—

APPENDIX IV.

THE DIPLOMA WORKS OF THE ROYAL ACADEMICIANS, AND SOME OTHER ART-TREASURES IN POSSESSION OF THE ROYAL ACADEMY OF ARTS.

*** The Diploma Works are arranged according to the Order in which the Authors of them were elected Royal Academicians. The law requiring new members to deposit a specimen of their skill was not passed till October 1770, hence the following list does not include the original thirty-six members nominated by George III. on the foundation.

Date of Election	Names	Profession	Subject
1771	Edward Burch . . .	Sculptor	Gem and Cast
1771	Richard Cosway . .	Painter	Venus and Cupid
1772	Joseph Nollekens . .	Sculptor	Cupid and Psyche
1773	James Barry . . .	Painter	(Nothing in possession of the Academy)
1777	William Peters . . .	„	Children
1778	John Bacon . . .	Sculptor	Sickness (a head in marble)
1779	J. S. Copley . . .	Painter	The Tribute Money
1781	P. J. de Loutherbourg .	„	A Landscape
1783	Edmund Garvey . .	„	A Landscape
1784	J. F. Rigaud . . .	„	Samson and Delilah
1785	Thomas Banks . . .	Sculptor	A Falling Giant (a marble statue)
1785	James Wyatt . . .	Architect	Design for a Mausoleum
1785	Joseph Farington . .	Painter	A Coast Scene

Date of Election	Names	Profession	Subject
1787	John Opie . . .	Painter	Age and Infancy
1787	James Northcote . .	„	Jael and Sisera
1787	William Hodges . .	„	View of the Ghauts at Benares
1788	John Russell . . .	„	Naomi and Ruth
1789	William Hamilton . .	„	Vertumnus and Pomona
1790	Henry Fuseli . . .	„	Thor battering the Serpent of Midgard
1791	John Yenn . . .	Architect	Architectural elevation
1791	John Webber . . .	Painter	A Scene in Otaheite
1791	F. Wheatley . . .	„	A Peasant Boy
1791	Ozias Humphrey . .	„	Fortune Teller
1792	Robert Smirke . . .	„	Don Quixote and Sancho
1793	Sir F. Bourgeois . .	„	A Landscape
1794	Thomas Stothard . .	„	Charity
1794	Sir Thomas Lawrence .	„	A Gipsy Girl
1794	Richard Westall . .	„	A Peasant Boy
1795	John Hoppner . . .	„	His own Portrait
1797	Sawrey Gilpin . . .	„	Horses in a Storm
1798	Sir W. Beechey . .	„	Portrait of H.R.H. the Prince of Wales (George IV.)
1799	Henry Tresham . .	„	Death of Virginia
1799	Thomas Daniell . .	„	Hindoo Temples at Bindrabund on the Jumna
1800	Sir M. A. Shee . . .	„	Belisarius
1800	John Flaxman . . .	Sculptor	Apollo and Marpessa: marble bas-relief
1802	J. M. W. Turner . .	Painter	View of Dolbaddern Castle, North Wales
1802	Sir John Soane . . .	Architect	Design for a new House of Lords, &c.
1802	Charles Rossi . . .	Sculptor	Bust of Lord Thurlow
1804	Henry Thomson . .	Painter	Prospero and Miranda
1806	William Owen . . .	„	Boy and Kitten
1807	Samuel Woodforde . .	„	Dorinda wounded by Silvio, Pastor Fido
1808	Henry Howard. . .	„	The Four Angels loosed from the River Euphrates (Rev. ix. 15)
1808	Thomas Phillips . .	Painter	Venus and Adonis
1809	Nathaniel Marchant . .	Sculptor	Gem and Cast
1810	Sir A. W. Callcott . .	Painter	Morning
1811	Sir D. Wilkie . . .	„	Boys digging for a Rat
1811	James Ward . . .	„	Bacchanalian

Date of Election	Names	Profession	Subject
1811	Sir R. Westmacott . .	Sculptor	Jupiter and Ganymede: alto-relievo in marble
1811	Sir R. Smirke, Jun. . .	Architect	Restoration of the Acropolis of Athens
1811	Henry Bone . . .	Painter	Venus and Cupid
1812	Philip Reinagle . .	,,	An Eagle and Vulture disputing with a Hyæna
1813	William Theed . . .	Sculptor	A Bacchanalian Group, in bronze
1814	George Dawe . . .	Painter	Demoniac
1814	William Radmore Bigg .	,,	Cottagers
1815	Sir Henry Raeburn . .	,,	Boy and Rabbit
1815	Ed. Bird	,,	Proclaiming the young King Joash (2 Chron. xxiii. 11)
1816	William Mulready . .	,,	The Village Buffoon
1816	A. E. Chalon . . .	,,	Tuning
1817	J. Jackson . . .	,,	Jewish Rabbi
1818	Sir F. Chantrey . .	Sculptor	Marble Bust of B. West, P.R.A.
1819	William Hilton . . .	Painter	Ganymede
1820	Abraham Cooper . .	,,	Sir Trevisan fleeing from Despair (Spenser)
1820	William Collins . .	,,	Young Anglers
1821	Edward Hodges Baily .	Sculptor	Eve: a figure in marble
1822	Richard Cook . . .	Painter	Ceres rejecting the Solicitation of Iris
1822	William Daniell . .	,,	View on the Coast of Scotland
1823	Ramsay R. Reinagle . .	,,	Landscape and Cattle
1824	Sir Jeffry Wyatville .	Architect	A British Mansion, designed for the first Earl of Yarborough
1824	George Jones . . .	Painter	The Tale of Interest (stolen)
1826	William Wilkins . .	Architect	Gateway and Cloisters of King's College Chapel, Cambridge
1826	Charles Robert Leslie .	Painter	Queen Katherine and her Attendant
1826	Henry William Pickersgill	,,	An Oriental Love-letter
1828	William Etty . . .	,,	Sleeping Nymphs and Satyrs
1829	John Constable . .	,,	A Barge passing a Lock
1830	Sir C. L. Eastlake . .	,,	Hagar and Ishmael
1831	Sir E. H. Landseer . .	,,	The Faithful Hound
1832	H. P. Briggs . . .	,,	Colonel Blood stealing the Crown Jewels
1832	G. S. Newton . . .	,,	The Student
1835	Clarkson Stanfield . .	,,	On the Scheldt
1835	Sir William Allan . .	,,	The Shepherd's Grace
1836	Charles R. Cockerell . .	Architect	Design for the Royal Exchange

Date of Election	Names	Profession	Subject
1836	John Gibson	Sculptor	Narcissus
1838	Thomas Uwins	Painter	An Italian Mother
1838	Frederick R. Lee	„	A Landscape
1838	William Wyon	Sculptor	A Medallion
1838	J. P. Deering (Gandy)	Architect	Design for Exeter Hall
1840	Daniel Maclise	Painter	The Woodranger
1840	F. W. Witherington	„	Landscape and Figures
1840	S. A. Hart	„	Reading Shakspeare
1841	J. J. Chalon	„	Gipsy Encampment
1841	P. Hardwick	Architect	Entrance Gate to Railway Station at Euston Square
1841	David Roberts	Painter	Baalbec
1842	Sir Charles Barry	Architect	A Villa
1843	Sir W. C. Ross	Painter	The Pilgrims
1844	J. P. Knight	„	The Departing Blessing
1845	Charles Landseer	„	The Dying Warrior
1846	Thomas Webster	„	An Early Lesson
1846	Patrick McDowell	Sculptor	A Nymph
1846	John R. Herbert	Painter	St. Gregory teaching his Chant
1848	Charles West Cope	„	(*Deposit picture — temporary*)
1848	William Dyce	„	A Magdalen
1849	Richard Westmacott	Sculptor	"Go, and sin no more"
1851	Sir J. W. Gordon	Painter	Scene from Burns' "Auld Lang Syne"
1851	Thomas Creswick	„	(*Deposit picture — temporary*)
1851	Richard Redgrave	„	The Outcast
1851	Francis Grant	„	A Girl knitting
1852	William C. Marshall	Sculptor	An Infant Satyr
1853	William P. Frith	Painter	The Village Model
1855	Samuel Cousens	Engraver	[Impressions of all plates engraved by him subsequent to his election]
1855	Edward M. Ward	Painter	Queen Elizabeth Woodville in the Sanctuary at Westminster
1856	Alfred Elmore	„	A Scene from "The Two Gentlemen of Verona"
1857	F. R. Pickersgill	„	The Bribe
1857	George T. Doo	Engraver	[Impressions of all plates executed by him subsequent to election]
1858	John Henry Foley	Sculptor	The Elder Brother from "Comus"
1859	John Phillip	Painter	Prayer

Date of Election	Names	Profession	Subject
1859	Sydney Smirke . . .	Architect	New Carlton Club
1860	James C. Hook. . .	Painter	(*Deposit picture—temporary*)
1860	Augustus L. Egg . .	„	„ „
1860	George G. Scott . .	Architect	„ „
1861	Paul Falconer Poole . .	Painter	„ „

The Royal Academy possesses many works by the FOUNDATION MEMBERS, either presented by themselves or by others. Among these are —

Sir Joshua Reynolds	King George III. in his Coronation Robes } presented by the Queen Charlotte in her Coronation Robes } Royal Founder. His own Portrait as D.C.L. } Sir W. Chambers. } presented by himself. Frank Hayman: presented in 1837. Guiseppe Marchi: presented by H. Edridge in 1821. Theory.
Francis Cotes . .	Portrait of M. Bloomfield, Surgeon: presented by Sir J. Wright, 1796. Portraits of his father and of W. Hoare, R.A., in crayons.
Joseph Wilton .	None.
Thomas Sandby .	
George Barret .	
Sir Wm. Chambers .	
George M. Moser .	
Charles Catton . .	
Jeremiah Meyer .	
Richard Yeo. . . .	
Benjamin West .	The paintings for the ceiling of the Council Chamber. Christ blessing little Children. Portrait of himself: presented by J. Neeld, Esq., 1830. Drawings of 'Death on the Pale Horse,' 'Moses striking the Rock,' and 'Prince Bladud in Exile.'
Paul Sandby . .	None.
John Baker . .	
John Gwynn . .	
Samuel Wale . .	
William Tyler .	
Mason Chamberlin.	Portrait of W. Hunter, M.D.
Francis Bartolozzi .	None.
John Richards .	
Peter Toms . .	
N. Hone. . .	His own Portrait: presented by Mr. J. Archer, 1808.
F. Zuccarelli . .	None.
D. Serres . .	Shipping.
G. B. Cipriani .	Drawing for the Diploma.
R. Wilson . .	Portrait of himself.
E. Penny . .	None.
A. Carlini .	Small Equestrian Statue of King George III.
F. M. Newton .	None.
A. Kauffman . .	Composition, Invention, Design, and Colouring; four oval paintings for the ceiling of the Council Room.
Mary Moser . .	Two Flower-pieces

F. Hayman	None.
G. Dance	None.
T. Gainsborough	A Portrait. His own Portrait. A Landscape. — Presented by Miss Gainsborough.
Sir N. Dance	Portrait of G. B. Cipriani, R.A.
John Zoffany	None.
William Hoare	Several portraits and crayon drawings: presented by his son, Prince Hoare.

Among other works preserved in the Academy are the following:—

The Royal Academicians in General Assembly under the Presidentship of Benjamin West. The large picture painted by Henry Singleton (engraved) presented by P. Hardwick, R.A.

Busts by T. Banks, R.A., of himself and Sir. J. Reynolds (terra cotta).

Bust of J. Wilton, R.A., by Roubiliac (a cast) presented by Lady Chambers.

„ H. Bone, R.A. by Chantrey, presented by H. T. Bone.

„ B. West, P.R.A., by Chantrey.

„ George IV., by Chantrey, presented by Lady Chantrey.

„ William IV. „ „

„ G. Dance, R.A., by C. Rossi.

Models in plaster by J. Wilton, R.A., presented by Lady Chambers.

Medallions by J. Flaxman, presented by Miss Flaxman.

Bas-relief by J. Flaxman (a cast), the Rape of Ganymede.

Portrait of John Opie, R.A., by himself, presented by H. Thomson, R.A.

„ H. Thomson, R.A., by himself, presented by Rev. J. Cooper.

Studies by Thomas Stothard, R.A., and a very extensive (if not complete) collection of engravings from his designs, formed by Sir Richard Westmacott, R.A.

By or after Ancient Masters:—

A bas-relief in marble by Michael Angelo: presented by Sir G. Beaumont.

A cartoon by Lionardo da Vinci.

A copy from Pavia of 'The Last Supper' of L. da Vinci, made by his favourite pupil, Marco D'Oggioni.

Copies of Raffaelle's cartoons made by Sir J. Thornhill for the Duke of Bedford.

Copies of works by Raffaelle, Rubens, &c., presented by Lady Bassett and others.

A large collection of models, casts, bas-reliefs, books on art, prints, drawings, &c., both ancient and modern: presented by H.R.H. the late Prince Regent, the Duke of Dorset, the Earl of Bessborough, Charles Townley, N. Marchant, R.A., and others.

Memorials of Artists &c.:—

The first Presidential chair of the Royal Academy.

Sir J. Reynolds's palette (presented by J. Constable, R.A.) and his easel.

Hogarth's palette (presented by Turner) and his maul-stick (presented by Mr. J. Hall).

Sir Thos. Lawrence's palettes.

The Gold Medal: the reverse, 'Painting, Sculpture, and Architecture, designed by T. Stothard, R. A.

APPENDIX V.

LIST OF ROYAL ACADEMY STUDENTS TO WHOM GOLD MEDALS HAVE BEEN AWARDED.

Date	Name of Student	Branch of Art	Subject
1769	Mauritius Lowe . .	Historical painting	Time discovering Truth
1769	John Bacon . . .	Sculpture	Bas-relief: Æneas escaping from Troy
1769	James Gandon . . .	Architecture	Triumphal Arch to commemorate victories in the late War
1770	Joseph Strutt . . .	Historical painting	Æneas stopped by Creusa
1770	Thomas Banks . . .	Sculpture	Bas-relief: Rape of Proserpine
1771	P. M. Van Gelder . .	„	Bas-relief: Choice of Hercules
1771	John Yenn . . .	Architecture	Nobleman's Villa

Date	Name of Student	Branch of Art	Subject
1771	William Bell	Historical painting	Venus entreating Vulcan to forge the armour of Æneas
1772	John Keyse Sherwin	Historical painting	Coriolanus taking leave of his Family
1772	Thomas Englehcart	,,	Bas-relief: Ulysses and Nausicaa
1774	James Jefferys	Historical painting	Seleucus and Stratonice
1774	Charles Banks	Sculpture	Pygmalion and his Statue
1774	Thomas Whetton	Architecture	Nobleman's Town House
1776	Charles Grignion	Historical painting	Judgment of Hercules
1776	Henry Webber	Sculpture	Judgment of Midas
1776	John Soane	Architecture	Triumphal Bridge
1778	Charles Reuben Riley	Historical painting	Sacrifice of Iphigenia
1778	John Hickey	Sculpture	Bas-relief: Slaughter of the Innocents
1778	William Moss	Architecture	Church of the Corinthian Order
1780	George Farington	Historical painting	Macbeth
1780	John Deare	Sculpture	Bas-relief. From Milton's "Paradise Lost"
1782	John Hoppner	Historical painting	From "King Lear"
1782	Charles Peart	Sculpture	Hercules and Omphale
1782	Thomas Malton	Architecture	A Theatre
1784	Thomas Proctor	Historical painting	From "The Tempest"
1784	Charles Rossi	Sculpture	Venus conducting Helen to Paris
1784	George Hadfield	Architecture	National Prison
1786	William Artaud	Historical painting	From "Paradise Lost"
1786	Peter Francis Chenu	Sculpture	To perfect the Torso
1786	John Sinnell Bond	Architecture	Mausoleum for Monuments
1788	Henry Singleton	Historical painting	From Dryden's Ode
1788	Charles Horwell	Sculpture	Achilles' grief at death of Patroclus
1788	John Sanders	Architecture	A Church
1790	Henry Howard	Historical painting	Caractacus
1790	Charles Taconet	Sculpture	Samson
1790	Joseph Gandy	Architecture	Triumphal Arch
1792	George Francis Joseph	Historical painting	Coriolanus
1792	Edward Gyfford	Architecture	Houses of Lords and Commons
1794	John Bacon, Jun.	Sculpture	Cassandra
1797	James Smith	,,	Venus wounded by Diomed
1797	William Atkinson	Architecture	A Court of Justice

Date	Name of Student	Branch of Art	Subject
1799	Richard Smirke . .	Historical painting	Samson and Delilah
1799	Robert Smirke . . .	Architecture	National Gallery for Painting, &c.
1801	Francis Stephen Rigaud .	Historical painting	Clytemnestra exulting over Agamemnon
1801	Thomas Willson . .	Architecture	National Edifice
1803	George Dawe . . .	Historical painting	Achilles
1803	Humphry Hopper . .	Sculpture	Death of Meleager
1805	Thomas Douglas Guest .	Historical painting	Bearing dead body of Patroclus to the Camp
1805	William Tollemach . .	Sculpture	Chaining Prometheus to the Rock
1805	W. C. Lochner . . .	Architecture	A Villa
1807	Lascelles Hoppner . .	Historical painting	Judgment of Solomon
1807	Charles A. Busby . .	Architecture	An insulated building to contain the Royal Society, Antiquarian Society, and Royal Academy
1809	James Adams . . .	Architecture	An edifice dedicated to National Genius and Virtue
1811	Arthur Perigal . . .	Historical painting	Themistocles
1811	Edward H. Baily . .	Sculpture	Hercules rescuing Alceste
1811	Francis Edwards . . .	Architecture	A Theatre
1813	Josephus Kendrick . .	Sculpture	Adam and Eve lamenting over dead body of Abel
1813	Lewis Vulliamy . .	Architecture	A Nobleman's Country Mansion
1815	Samuel Joseph . . .	Sculpture	Eve supplicating forgiveness
1815	Mathew Edward Thomas .	Architecture	A Palace
1817	William Scoular . .	Sculpture	Alto-relievo: Judgment of Paris
1817	Charles Harriot Smith .	Architecture	Design for Royal Academy
1819	Joseph Severn . . .	Historical painting	Cave of Despair
1819	Joseph Gott	Sculpture	Jacob wrestling with the Angel
1819	Sydney Smirke . . .	Architecture	Pliny's Villa
1821	John Graham . . .	Historical painting	The Prodigal Son
1821	Frederic William Smith .	Sculpture	From Antigone
1821	Richard Kelsey . .	Architecture	A Theatre
1823	Francis Yeates Hurlstone .	Historical painting	Michael contending with Satan
1823	Robert Ball Hughes . .	Sculpture	Mercury and Pandora
1823	Thomas Bradberry . .	Architecture	Hospital for Sailors

Date	Name of Student	Branch of Art	Subject
1825	John Wood . . .	Historical painting	Joseph expounding the Dreams
1825	Joseph Deare . . .	Sculpture	David and Goliath
1825	Henry Bassett . . .	Architecture	A National Gallery
1827	Samuel Loat . . .	,,	,,
1829	George Smith . . .	Historical painting	Venus entreating Vulcan to forge Æneas's arms
1829	James Legrew . . .	Sculpture	Cassandra dragged from the altar of Minerva
1829	William Grellier . .	Architecture	British Senate House
1831	Daniel Maclise . .	Historical painting	Choice of Hercules
1831	Sebastian Wyndham Arnold	Sculpture	Murder of the Innocents
1833	Edward George Papworth.	,,	Ulysses
1833	John Davis Paine . .	Architecture	A Royal Exchange
1835	W. Denholm Kennedy .	Historical painting	Apollo and Idas
1835	Henry Timbrell . .	Sculpture	Mezentius tying the dead to the living
1835	John Johnson . . .	Architecture	A Royal Palace
1837	Ebenezer Butler Morris .	Historical painting	Horatius
1837	Edward A. Gifford . .	Architecture	A National Museum
1839	William Edward Frost .	Historical painting	Prometheus bound
1839	Thomas Earle . . .	Sculpture	Hercules delivering Hesione
1839	Edward Falkener . .	Architecture	A Cathedral Church
1841	Henry Le Jeune . .	Historical painting	Samson bursting his bonds
1841	W. Calder Marshall . .	Sculpture	Venus rescuing Æneas from Diomed
1841	William Hinton Campbell.	Architecture	Houses of Lords and Commons
1843	Edward Bowring Stephens	Sculpture	Alto-relievo: Combat of the Centaurs and Lapithæ
1843	Henry Bayly Garling .	Architecture	Design for Music Hall and Royal Academy of Music
1845	J. C. Hook . . .	Historical painting	Finding the body of Harold
1845	Alfred Brown . . .	Sculpture	Alto-relievo: The Hours leading out the Horses of the Sun
1845	Arthur Ebden Johnson .	Architecture	National Record Office
1847	J. E. Millais . . .	Painting	Young Men of Benjamin seizing their Brides (Judges xxi.)
1847	George Gammon Adams .	Sculpture	Murder of the Innocents
1847	Edward Rumsey . .	Architecture	A Cathedral Church
1849	John Alfred Vinter . .	Painting	An Act of Mercy
1849	Edward James Physick .	Sculpture	Basso-relievo: Rape of Proserpine

Date	Name of Student	Branch of Art	Subject
1849	Arthur Allom . . .	Architecture	Design for Royal Academy at Trafalgar Square, preserving the lateral passages
1851	William S. Burton . . .	Historical painting	Delilah asking forgiveness
1851	Charles Summers . .	Sculpture	Mercy interceding for the vanquished
1851	John Robinson . . .	Architecture	Design for a Marine Palace
1853	Charles Rolt . . .	Historical painting	Orestes comforted by his sister
1853	Edw. George Papworth .	Sculpture	Death of Procris
1853	Richard Norman Shaw .	Architecture	Design for Military College in honour of the Duke of Wellington
1855	Joseph Powell . . .	Painting	Death of Alcibiades
1855	John Adams . . .	Sculpture	Eve supplicating forgiveness
1857	Philip Richard Morris .	Historical painting	The Good Samaritan
1857	George James Miller .	Sculpture	,,
1857	Francis T. Gompertz. .	Architecture	National Gallery
1857	Nevil Oliver Lupton . .	Landscape*	An English Landscape
1859	Samuel Lynn . . .	Sculpture	Lycaon imploring Achilles to spare his life
1859	Ernest George . . .	Architecture	A grand Hotel in the heart of a Metropolitan City
1861	Andrew Brown Donaldson.	Historical painting	The trial scene in the "Merchant of Venice"
1861	George Slater . . .	Sculpture	"Remorse," Adam and Eve after the fall
1861	Thomas Henry Watson .	Architecture	An Exchange for a large Commercial City

* First TURNER MEDAL.

GOLD MEDAL STUDENTS TO WHOM THE TRAVELLING ALLOWANCE HAS BEEN AWARDED BY THE ROYAL ACADEMY.

PAINTERS.

1771 Mauritius Lowe (recalled 1772).
1781 Charles Grignion.
1795 William Artaud.
1821 Joseph Severn.
1831 George Smith.
1840 William Denholme Kennedy.
1846 J. C. Hook.

SCULPTORS.

1772 Thomas Banks.
1785 Charles Rossi.
1785 John Deare.
1793 Thomas Proctor (died before leaving England).

SCULPTORS — *continued.*

1825 William Scoular.
1834 Edgar George Papworth.
1843 Henry Timbrell (died at Rome).
1850 E. G. Physick.
1858 John Adams.

ARCHITECTS.

1777 John Soane.
1790 George Hadfield.
1818 Lewis Vulliamy.
1828 Samuel Loat.
1837 John Johnston.
1854 Richard Norman Shaw.
1861 John Robinson.

N.B. All the above were awarded the allowance for three years, except Mr. J. Robinson, in 1861, whose allowance is for two years only, under the existing regulations.

APPENDIX VI.

ABSTRACT OF THE CONSTITUTION AND LAWS OF THE ROYAL ACADEMY OF ARTS.

SECTION I.—MEMBERS.

1. The Society shall consist of Forty Members, who shall be called *Academicians* of the Academy.

2. There shall be another order, or rank, of Members, not exceeding Twenty in number, who shall be called *Associates* of the Royal Academy.

3. There shall be another class of Members, not exceeding four in number, consisting of Academicians and Associates, who shall be called Academician-Engravers, and Associate-Engravers of the Royal Academy. Such class, not exceeding four, may, at the discretion of the Academy, consist of a less number, and the proportion of Academicians shall not exceed two.

Note.— That although such class of Engravers shall be considered as before a distinct class, their privileges and obligations as Associate and Academician-Engravers shall in no other respect differ from those respectively of the Twenty Associates and Forty Academicians.

That future vacancies in the original class of Six Associate-Engravers shall not be filled up.

4. They shall all of them be men of fair moral characters, of high reputation in their several professions; resident in the United Kingdom, and not Members of any other Society of Artists established in London.

HONORARY MEMBERS.

5. There shall be a Chaplain, of high rank in the Church. There shall be a Professor of Ancient History, a Professor of Ancient Literature, an Antiquary, and a Secretary for Foreign Correspondence, men of distinguished reputation.

SECTION II. — GOVERNMENT OF THE SOCIETY.

1. The government of the Society is vested in a President and Council, and the General Assembly.

2. PRESIDENT. — The President shall be annually elected.

3. The President shall have power to summon the Council and General Assembly of the Academicians, as often as he shall think it necessary, but shall have no vote in either, unless the suffrages are equal, in which case he shall have the casting vote.

4. The President shall have power to nominate one of the Council to act as President in his absence.

5. The President, or his Deputy, and no other person, shall have power to summon either the Council or General Assembly.

6. The President shall convene a General Assembly, whenever five or more Academicians may apply to him, in writing, for that purpose.

7. COUNCIL. — The Council shall consist of eight Academicians and the President, who shall have the entire direction and management of all the business of the Society.

8. The seats in the Council shall go by succession to all the Academicians, except the Secretary, who shall always belong thereto. The four Senior Members of the Council shall go out

by rotation every year, and these shall not reoccupy their seats in the Council till all the rest of the Academicians have served.

9. The new-elected Academicians (having received their diplomas) shall be placed at the top of the List, and serve in the succeeding Council.

10. Whenever an Academician shall from any cause decline to be a Member of the Council in regular rotation, or be disqualified by accepting any office incompatible with it, his name shall be passed on, and his claim to a seat in it forfeited, till it shall again appear in regular rotation.

11. If any Member of the Council shall have failed to attend in his place for eight successive Meetings, such Member shall be considered as having vacated his seat in the Council, and the seat so vacated shall be filled according to the provisions of the following Law.

12. When the seat of a Member of Council shall have become vacant within the first year of the period of his service, by death, resignation, or otherwise, the rights and duties attached to it shall immediately devolve on the Treasurer for the residue of the said year, or on the Keeper, should the Treasurer be of the Council by rotation.

The vacant seat for the second year shall be declared by the President, at the Annual General Meeting on the 10th of December; and after the usual nomination of persons to serve by rotation in the ensuing Council, a Member shall be appointed by lot, from amongst all the Academicians (except those who serve by rotation the succeeding year), to supply the vacancy so declared.

The appointment by lot shall be in the following manner:—

The name of each Academician present, written by himself, and each absent Academician, written by the Secretary, shall be put in a box, and shaken together; the President shall then draw forth one name, which shall decide the appointment.

When the seat of a Member of Council shall have become vacant *within* the second year of the period of his service, the residue of the said second year shall be supplied according to the regulation before applied to the residue of the first year.

13. The List of Rotation shall be printed annually, and the name or names of new Members (if any) shall be placed at the head of the List of the Junior Members of the Council, according to the order of election of Academicians.

14. The President and Secretary being always of the Council, their names are to be omitted in such List of Rotation.

15. The names of Academicians, whose permanent residence is more than *six miles* from the Royal Academy, Trafalgar Square, shall be omitted in the lists delivered out for the succession of Council.

16. The Council shall meet as often as the business of the Society shall require it.

17. A meeting of Five Members of the Council, including the President or his Deputy, shall be deemed a Quorum.

18. In the absence of the President or his Deputy, it shall be in the power of five in the Council to nominate a Chairman for that Meeting, and proceed to business.

19. The Secretary to draw the line in the book of attendance of the Council, immediately at the expiration of half an hour after the time of meeting specified in the summons: Members not attending before the line is drawn, to forfeit their share of the remuneration of Council.

20. Members withdrawing from Council before the business of the evening is concluded, and so reducing the number below a Quorum, the Meeting can no longer be deemed a Quorum.

21. The Council shall frame all new Laws, but they shall have no force till ratified by the consent of the General Assembly, and the approbation of the QUEEN.

22. All Laws, which may from time to time be made by the Council, shall be confirmed at a subsequent meeting of the Council, before they are presented to the General Assembly of the Academicians for their consent.

23. All the Officers and Servants of the Academy shall be subservient to the Council.

24. The Council shall have power to reform all abuses; to censure those Officers who are deficient in their duty; and, with the consent of the general body, and the QUEEN'S permission first obtained for that purpose, to suspend, or entirely remove from their employments, those who shall be found guilty of any great offences.

25. No Correspondence whatever, connected with the business of the Royal Academy, shall be carried on without the concurrence of the Council; the routine business of departments excepted.

26. All business relative to the Royal Academy, which is to be laid before HER MAJESTY, after it has been settled by the Council in the usual form, shall be presented to the QUEEN by the President, attended either by the Secretary or the Treasurer, as the nature of the business shall require, and they shall make report to the Council, of HER MAJESTY'S pleasure thereon.

27. A Committee, consisting of two of the Senior Members of the Council, shall annually, with the assistance of the Librarian, examine the state of the Books, Prints, &c., in the Library, and report such improvements as may be necessary, within one month from the close of the Exhibition.

28. A Committee, consisting of two of the Senior Members of the Council, shall annually, with the assistance of the Keeper, examine the Models, Casts, &c., belonging to the Royal Academy, and report such improvements as may be necessary, within one month from the close of the Exhibition.

29. Four Members of the Council for each year, the two seniors, by rotation, for the first six months, and the two next for the last six months, shall be Inspectors of Casts, Prints, &c., imported by British Artists, and by Foreign Artists being Members of the Royal Academy, for their own use, conformably with the regulations established by the Lords of the Treasury.

30. GENERAL ASSEMBLY. — There shall be annually one General Meeting, or more if requisite, of the whole body of Academicians, to elect a President, declare the Council, elect Visitors and Auditors; to confirm new laws; to adjudge the Premiums to be given to the Students; to elect those who are to be sent abroad; to hear complaints and redress grievances; and do any other business relative to the Society.

31. Ten in the General Assembly, including the President or his Deputy, shall be deemed a full meeting.

32. In the absence of the President or his Deputy, it shall be in the power of ten in the General Assembly to nominate a Chairman for that meeting, and to proceed immediately to business.

33. If at a General Assembly of the Academicians, five Members object to any law made in the Council for the government of the Society, they shall deliver their objections in writing, signed with their respective names; which done, the law objected to shall be referred to the Council to be reconsidered.

34. If any Member shall become obnoxious to the Society by improper conduct, he may be reprimanded, suspended, or expelled, by the majority of a General Assembly of Academicians, to be decided by ballot, and subject to HER MAJESTY'S pleasure.

35. If any Academician, Associate, or Associate-Engraver, shall have wholly neglected, during a period of seven years, to communicate personally, or by letter, with the Secretary, so as to afford the means of authentic information as to his existence, and place of residence, he shall be considered as having ceased to be a Member of the Royal Academy, and his place shall be declared vacant accordingly.

SECTION III. — OFFICERS, AND THEIR DUTIES.

1. SECRETARY. — There shall be a Secretary of the Royal Academy, elected by ballot from amongst the Academicians,

and approved of by the QUEEN: his business shall be to keep the Minutes of the Council, write letters, send summonses, attend during the arrangement of the Exhibition, make out the Catalogues, &c. He shall also, when the Keeper of the Academy is indisposed, take upon himself the care of the Antique Academy, for which he shall be properly qualified; he shall, jointly with the Keeper, have the direction of the Servants of the Academy; and he shall continue in office during the QUEEN'S pleasure.

2. The Secretary shall have no vote either in the Council or General Assembly.

3. KEEPER.— There shall be a Keeper of the Royal Academy, elected by ballot from amongst the Academicians. He shall be an artist properly qualified to instruct the Students; his business shall be to superintend the Academy, the Models, Casts, Books, and other moveables belonging thereto; to attend regularly the Antique Academy, to give advice and instruction to the Students, and be constantly at hand to preserve order and decorum. He shall, with the assistance of the Visitor, provide the living models. He shall have, jointly with the Secretary, the direction of all the Servants of the Academy. He shall have a convenient apartment allotted him in the Royal Academy, where he shall constantly reside; and he shall continue in office during the QUEEN'S pleasure.

4. TREASURER. — There shall be a Treasurer of the Royal Academy, who shall be appointed by HER MAJESTY from amongst the Academicians. His business shall be to receive the rents and profits of the Academy, to pay its expenses, to report to the Council the necessary repairs and alterations, and examine all bills. He shall be summoned to all meetings of the Council by right of his office, and have the liberty of giving his opinion in all debates; but shall have no vote, except he is of the Council for the time being. He shall once in every quarter lay a fair state of his Accounts before the Auditors and Council; and when they have passed examination, he shall lay them before the Keeper of HER MAJESTY'S Privy Purse, to be by him finally audited, and the deficiency (if there should be any) paid.

5. All sums of money which shall hereafter be received by the Treasurer on account of the Royal Academy, shall be immediately paid by him into the hands of a Banker appointed by the Council.

6. In the month of January in every year, the Treasurer shall deliver in an account of the whole receipts and disbursements of the foregoing year, fairly written, and arranged under distinct heads.

When the quarterly bills, with their abstract, and the annual account, have passed the Council, the General Book of Accounts, with the original bills, vouchers, and receipts after payment, shall be kept in the Academy, in the custody of the Secretary, and shall on no account be removed from the Academy.

7. The Treasurer shall not be at liberty to dispose of any money remaining in his hands without the order and direction of the Council.

8. AUDITORS.—There shall be three Auditors of the Accounts of the Royal Academy, of whom two shall form a quorum, who shall be chosen by ballot from amongst the Academicians.

9. They shall examine the Treasurer's quarterly and annual accounts; they shall report upon and certify the same to the Council; they shall inspect the Banker's book, and specify the balance of cash remaining in the Treasurer's hand at the time of passing his Account. And the Auditors' report upon the annual Account shall be laid by the Council before the General Assembly, in the month of January every year.

10. In the event of the demise or resignation of any of the Auditors, it shall be in the power of the Council to appoint one of their own body to officiate for the remainder of the year.

11. LIBRARIAN.—There shall be a Librarian of the Royal Academy, who shall be appointed by HER MAJESTY from amongst the Academicians. His business shall be to attend the Library from ten in the morning till four in the afternoon, every Monday, and from five till eight in the evenings of Monday, Tuesday, and Thursday, when the Academy is open, to preserve order, and to see that no damage be done to the books, &c.

He shall assist the Inspectors in reviewing the Library.
He shall continue in office during the QUEEN'S pleasure.

12. There shall be a Registrar of the Royal Academy. His duties shall be as defined in the Regulations (see pp. 433, 434) and to assist the Secretary in carrying out the orders of the Council.

13. PROFESSORS. — The Professorships of the Royal Academy shall be limited to a period of five years, the Professors being eligible for re-election.

14. PAINTING.— There shall be a Professor of Painting, who shall read annually Six Lectures in the Royal Academy, calculated to instruct the Students in the principles of Composition; to form their taste of Design and Colouring; to strengthen their judgment; to point out to them the beauties and imperfections of celebrated Works of Art, and the particular excellences and defects of great Masters; and finally, to lead them into the readiest and most efficacious paths of study.

15. SCULPTURE.— There shall be a Professor of Sculpture, who shall read annually Six Lectures, explanatory of the principles of Style and Form in that Art, and its peculiarities of Composition.

16. ARCHITECTURE.— There shall be a Professor of Architecture, who shall read annually Six public Lectures in the Royal Academy, calculated to form the taste of the Students; to instruct them in the laws and principles of Composition; to point out to them the beauties or faults of celebrated productions; to fit them for an unprejudiced study of books on the Art, and for a critical examination of Structures.

17. PERSPECTIVE.— There shall be a Professor of Perspective and Geometry, who shall give annually a Course of Instruction in the Royal Academy, in which the most useful propositions of Geometry, together with the principles of lineal and aerial Perspective, shall be fully and clearly taught.

18. All these Professors shall be elected from among the Academicians, and shall continue in office during the QUEEN'S pleasure.

19. ANATOMY.—There shall be a Professor of Anatomy, who shall be elected from among the most eminent men in that branch of Science. He shall read annually Six public Lectures in the Royal Academy, adapted to the Arts of Design; and shall continue in office during the QUEEN'S pleasure.

20. LECTURES.— The Lectures in the Royal Academy shall annually be delivered in the following order, viz. :—

The Lectures on *Anatomy*, to commence on the Second Monday in November, and to be continued on each succeeding Monday till concluded.

The Course of Instruction in *Perspective*, to commence early in November; the Lectures on *Architecture*, on the First Thursday in January, and to be continued on the five succeeding Thursdays.

On the conclusion of these, the Lectures on *Sculpture* to commence on the following Monday, and to be continued on the five succeeding Mondays; and the Lectures on *Painting*, on the following Thursday, and to be continued on the five succeeding Thursdays.

21. No comments or criticisms on the opinions or productions of living Artists in this country, shall be introduced into any of the Lectures delivered in the Royal Academy.

22. Every Professor shall be allowed two years after his election to prepare his Lectures; but if he fail to deliver his whole course within the third year, or if he subsequently omit to deliver them for three years, he shall be deemed to have resigned his Office, and it shall immediately be declared vacant.

23. VISITORS.—There shall be elected annually from amongst the Academicians, nine persons, who shall be called Visitors of the Life Academy. They shall be Painters of History, able Sculptors, or other persons properly qualified; their business shall be to attend, one month each, by rotation, to set the Figures, to examine and correct the performances of the Students, and give them their advice and instruction.

24. The Visitor for the time being shall be considered as Master of the Living Academy. Neither the Keeper, nor

any other Academician, shall enter the Room whilst the Visitor is setting the Model; nor shall they give any Instructions or Orders whatsoever whilst the Visitor is present; nor shall the Keeper, nor any other Academician, except the President, introduce any friend, without first asking leave of the Visitor.

25. There shall be elected annually from amongst the Academicians, nine persons, who shall be called Visitors of the School of Painting. They shall be Painters or other persons properly qualified: their business shall be to attend, one month each, by rotation, twice a week, for two hours each time, to set the draped Model, to superintend the progress of the Students, and afford them such instruction as may be necessary.

26. The Visitors shall draw lots for the days of their attendance; which Regulation shall be put up in the Academy: they shall attend each time at least two hours.

27. At every annual election of Visitors, five one year, and four another, alternately, of the old Visitors, shall go out by rotation, but shall be eligible for re-election.

SECTION IV.—HOUSEHOLD ESTABLISHMENT.

The Household Establishment of the Royal Academy consists of a Housekeeper, Two Porters, and an Assistant Porter.

SECTION V.—ELECTIONS OF MEMBERS.

1. ACADEMICIANS.—All Vacancies of Academicians shall be filled up by Election from amongst the Associates.

2. All Vacancies of Academicians shall be filled up within a period of not less than three months, to be regulated by Council. No Election being allowed to take place between the 1st of August and the 1st of November in each year.

When the General Assembly shall determine to fill any Vacancy or Vacancies in the class of Academician-Engravers, the Election may take place at the end of three months from the date of such decision; but no Election shall take place during the months of August, September, and October.

The Secretary shall give one month's notice of the Election to each of the Academicians, in writing, enclosing a list of the Associates; but the omission of this, by neglect or otherwise, shall not impede the Election.

3. When more than one Vacancy of an Academician or an Associate is to be filled up, separate ballots shall be taken for each, and the Vacancies filled up as they appear on the List.

4. On the day of Election, each Academician shall deliver his marked List to the President; which List shall be scrutinized, and the two Associates who are found to have the greatest number of suffrages, shall be balloted for; and he who has the majority, shall be deemed duly elected.

5. No Academician-Elect shall receive his Diploma until he hath deposited in the Royal Academy (to remain there) a Picture, Bas-relief, or other specimen of his abilities, approved of by the then sitting Council of the Academy; which Picture, Bas-relief, or other specimen of his abilities, shall be presented for the consideration of the Council, within a period of six months after his Election; in failure of which, his Election shall become void, unless such an apology be made by him for the omission, as shall or may be deemed sufficient by the Council. On the deposit of such Diploma Work, the Vacancy in the list of Associates shall be declared; but no proceedings to fill up such Vacancy shall take place until the Diploma of the Royal Academician-Elect shall have received the signature of the QUEEN.

Every Engraver, on being elected an Academician, shall deposit in the Academy a proof impression of one of his works, subject to the approval of Council. He shall also be required to present to the Academy, a proof impression of each of his works executed subsequently to his Election as an Academician-Engraver.

6. ASSOCIATES.— The *Associates* shall be elected from among the Exhibitors in the Annual Exhibition; they shall be Artists by profession, that is to say, Painters, Sculptors, Architects, or Engravers; at least twenty-four years of age, and not Apprentices.

7. Candidates for the degree of *Associate*, being Exhibitors in the current Exhibition, or in that of the year immediately preceding, shall sign their Names on a Paper left for that purpose in the Academy during the month of May in each year; which List shall be immediately printed, and sent to each of the Academicians. No Engraver shall be a candidate for the rank of Associate, who shall not have exhibited in the Royal Academy, a specimen of his Engraving, which has not been elsewhere publicly exhibited. But if an Engraver, being a Candidate for the rank of Associate, shall not be prepared at the time of Exhibition with an Engraving which has not been elsewhere publicly exhibited, he may submit to the Council during the month of May, specimens which have already been publicly exhibited; and he shall comply with all other conditions required from Candidates for the rank of Associates.

8. A General Assembly shall be held before the Works exhibited are removed from the Academy, for the purpose of examining the performances of Candidates for the degree of Associate, and of recommending what number of the Vacancies shall be filled at the next Election.

9. A Vacancy occurring in the List of Associates by resignation or death, may be filled up within a period of not less than three months after such resignation or death; but no Election of an Associate shall take place in the months of August, September, or October.

10. The Vacancies of *Associates*, occurring before the 1st of August, shall be filled up in the month of January following, and their Elections conducted in the same manner as those of Academicians.

11. If at any Election of an Academician or Associate, there shall appear three or more Candidates who have an equal number

of suffrages, a ballot shall be taken of the Members present, to reduce them to two, previous to the second ballot.

12. No Election of an Associate, or Associate-Engraver, shall be deemed valid, until, in the presence of the Council, he has signed the Instrument of Institution, and has received his Diploma, signed by the President and Secretary.

13. Whoever shall be elected an Associate, or Associate-Engraver, and shall not take up his Diploma within one year from his Election, will be considered as declining to become a Member of the Academy, unless such an apology be made for the omission as shall be deemed sufficient by the Council.

14. The Election of Officers shall annually take place on the 5th, and be declared on the 10th of December, being the Anniversary of the Institution of the Royal Academy; but the Members elected shall not enter into their several Offices till the 1st day of January following.

15. All Elections of Members, or others, shall be by ballot of the Members present, and shall be decided by the majority.

16. All Elections of Academicians and Officers must have the sanction of HER MAJESTY'S approval.

SECTION VI. — FUNDS.

1. The Funds of the Royal Academy arise from the profits of an Annual Exhibition of Works of Art, and from Money vested in the Public Funds.

2. The Council shall direct all purchases of Stock Funds.

3. TRUSTEES. — All Monies which have been, or may hereafter be, laid out in the purchase of Stock in the Public Funds, shall be vested in the names of Four Trustees, who shall be the President, the Secretary, and Treasurer, for the time being, and any other Member of the Royal Academy, to be chosen by the

Council; and the Council shall direct the Treasurer, or any other Trustee, to receive the Dividends as they become due. The Four Trustees shall accept all Stock purchased by order of Council.

4. The Four Trustees above mentioned shall execute a Declaration of Trust, to be deposited in the Royal Academy, setting forth that the several sums standing in their joint names in the books at the Bank of England, are not their own property, but the property of the Members of the Royal Academy, and that their names are made use of as Trustees only.

5. Whenever a Successor shall be appointed to fill up any Vacancy occasioned by the death of one of the Trustees above mentioned, they shall immediately after such appointment apply to the Executors of the deceased Trustee, for a copy of the Probate of his Will, or any other authentic instrument necessary to prove his death at the Bank of England, that the name of the deceased may be removed from the books, and the name of the new Trustee inserted in its place: a new Declaration of Trust, as before described, must then be executed by all the parties, if necessary.

6. SALARIES, REMUNERATIONS, AND FINES.—The Secretary's Salary shall be £250, and an allowance of £150 per annum in lieu of the advantages of residing in the Academy, till other accommodation can be provided for him.

7. The Keeper's Salary shall be £200, with the apartments and advantages allowed to that office.

8. The Treasurer's Salary shall be £100.

9. The Librarian's Salary shall be £120, subject to a fine of One Guinea for not attending on any of the days prescribed, and neglecting to appoint an Academician to officiate for him.

10. The Professors of Painting, Sculpture, Architecture, and Anatomy, shall each receive, for Six Lectures, £60.

11. The Registrar's Salary shall be £200, and an apartment shall be provided for him.

12. The COUNCIL, at each meeting, shall receive Four Pounds Ten shillings, to be equally divided among the Members attending; in which division the Secretary shall not be included. Every Member shall be punctual to the hour of appointment, under the penalty of a fine, at the option of the Council.

13. GENERAL ASSEMBLY. — Every Academician who attends at a General Assembly, shall receive Ten Shillings.

14. ARRANGING COMMITTEE. — Each Member of the Committee for arranging the Works of Art intended for the Exhibition, shall be paid Two Guineas for each day of his attendance.

15. VISITORS. — The Visitor shall receive One Guinea for each time of attending, and shall be subject to a fine of One Guinea whenever he neglects to attend, unless he appoint a Proxy from among the Visitors for the time being; in which case the said Proxy shall be entitled to the reward.

16. SERVANTS. — The Housekeeper's Salary, for herself and Assistants, shall be £100 per annum.

17. The two Porters shall each receive £60 per annum.

18. The Assistant Porter shall receive £50 per annum.

ACCOUNTS. — A Meeting of the Council shall be held on or before the 20th day of January, and within the first month of each succeeding Quarter, when the Secretary shall lay before that body, for their consideration and sanction, all such bills for the expenses of the Institution as may have been furnished up to the period of the previous Quarter Day. No bills shall be considered or sanctioned by the Council at any other time.

This latter clause, however, shall not apply to any case in which the Council may think proper to refer the consideration of a bill, for reasons assigned on the book of the Council.

No Member of the Royal Academy, nor any other person connected with the Establishment, shall be authorised to issue any orders relating to its expenditure, except the Council, and, under the authority of the Council, the Officers of the Academy, namely, the Keeper, the Secretary, the Treasurer, the Librarian; each of

whom shall be empowered to give such orders, in his own department, as may be necessary for the routine expenses of the establishment. Orders relating to the expenditure of the Academy, issued by the Council, and which shall not be addressed to one of the Officers of the Institution, or considered to be peculiarly within his department, shall be signed by the President, or his Deputy, and the Secretary.

No bills for expenses in any of the departments of the Institution shall be presented to the Council, without the signature of the Officer in whose department such expense has been incurred, and no other signature shall be attached to them.

All orders relative to the expenditure of the Academy, issued by the Council, or by the Officers in their several departments, shall be carried into effect according to the regulations annexed to the present Law.

The Secretary shall read this Law to the Council when about to present any bills for the consideration of that body.

Regulations referred to in the foregoing Law:—

1. A Book, called an Order Book, shall be kept in the Academy by the Registrar, in which all Orders relative to matters of expenditure, signifying the dates and signatures attached to them, shall be regularly inserted, with the signature of the Registrar opposite to the order in question. Every Order of expenditure, issued by the Council or the Officers of the Academy, shall be delivered to the Registrar to be by him entered in the Order Book, which entry he shall signify on the face of the Order by the word 'Entered,' and his signature, before it is delivered for execution.

2. A Book shall also be kept by the Registrar, to be called the Bill and Petty Cash Book, in which shall be regularly entered a notice of all bills furnished on account of the Royal Academy, the date when received, the amount, and from whom. On the opposite leaf of the said book, shall be entered an account of all Household expenses, however small, to whom paid, and for what; such expenses to be summed up by the Registrar, monthly and quarterly, for the inspection of the Officers of the Academy, and the Council, when required.

3. For objects of small expense in the Household department, which shall not exceed the sum of £1, the Housekeeper shall be authorised by the Secretary or Keeper to provide. She shall furnish, weekly, a regular account, with the vouchers, to the Registrar, of these expenses, to be by him preserved, and the amount entered into the above-mentioned book.

4. The Secretary shall conduct and superintend the expenses incurred for the refreshment provided for the Committee appointed to arrange the Annual Exhibition, such expenses being limited to a sum not exceeding £100.

5. In the absence of any one of the before-mentioned Officers of the Institution, from illness or other causes, he shall be authorised to depute one of the other three to issue such orders in his name as may be necessary for carrying on the routine business of the establishment, according to the following form—'For Keeper.
Secretary.'

6. Should any difference of opinion arise among the Officers of the Academy, as to the department from which a particular order shall be issued, the Secretary shall be empowered to sign the order in question, *pro tempore*; and he shall lay a copy of such order before the Council, at the next meeting of that body, in order that their decision may be had as to the department to which it shall be subsequently referred.

PENSIONS.—1. To an Academician, a Pension not exceeding £105 per annum, provided the sum given does not make his annual income exceed £200.

2. To an Associate, a Pension not exceeding £75 per annum, provided the sum given does not make his annual income exceed £160

3. To a Widow of an Academician, a Pension not exceeding £75 per annum, provided the sum given does not make her annual income exceed £160.

4. To a Widow of an Associate, a Pension not exceeding £45 per annum, provided the sum given does not make her annual income exceed 100*l.*

5. Every Academician, Associate, Widow of an Academician, and Widow of an Associate, who is a claimant for a Pension from the Royal Academy, shall produce such proofs as the President and Council may require, of their situation and circumstances; and in this examination, the President and Council shall consider themselves as scrupulously bound to investigate each claim, and to make proper discriminations between imprudent conduct and the unavoidable failure of professional employment, in the Members of the Society; and also to satisfy themselves in respect to the moral conduct of their Widows.

6. Any Academician, or Associate, who shall omit exhibiting in the Royal Academy for two successive years, shall have no claim on the Pension Fund, under any of the regulations above mentioned, unless he can give satisfactory proof to the President and Council, that such omission was occasioned by illness, or any other cause which they shall think a reasonable excuse. This limitation not to extend to Sculptors, who are to be allowed three years, nor to Academicians or Associates who have attained the age of sixty. Any Academician or Associate who shall omit exhibiting at the Royal Academy for five successive years, unless from superannuation or illness, shall cease to be a Member of the Royal Academy.

7. These Pensions shall not preclude any Academician, Associate, or their Widows, in cases of particular distress, arising from young Children, or other causes, from receiving such temporary relief as may appear to the Council to be necessary or proper to be granted. But it is to be strictly understood, that the PENSION FUND shall, on no account, be considered as liable to claims to relieve such difficulties. All sums paid, on account of claims of such a nature, shall be carried to the current expenses of the year.

SECTION VII.—PRIVILEGES AND RESTRICTIONS.

1. Every Academician and Associate shall have free ingress at all seasonable times of the day, upon application made to the Librarian or Keeper, to consult the Books, and to make Sketches from them: but no Book shall be suffered to be taken out of the Library, under any pretence, by any Officer, Member, or other person whatever, without a particular permission from the Council.

2. All Academicians of Foreign Academies of Painting, Sculpture, and Architecture, shall be allowed free admittance to the Schools, the Library, and the Lectures; and the President is empowered to grant a Ticket of general admittance for that purpose.

DONATIONS.—1. No sum exceeding *50l. sterling*, shall be granted by the Council within the term of one year, in aid to any Royal Academician, Associate, or other person whatever, without the ratification of the General Assembly, convened expressly for that purpose, and the sanction of the QUEEN.

2. Every Academician shall have the privilege of recommending proper objects (being Artists, their Widows, or Children), for the Annual Charitable Donations, by printed form, certified by two signatures, one of which must be that of a Royal Academician, addressed to the President and Council.

3. All applications for pecuniary assistance shall be made according to the printed form, which may be obtained from the Registrar, by Members, or by letter from a Member.

4. No Petitions can be entertained unless from Petitioners who are, or have been, Exhibitors, their Widows, or Children.

5. Applications for relief shall be taken into consideration twice only in every year, made according to the printed form; and which must be transmitted to the Secretary on or before the first day of February, or on or before the first day of August; and relief shall be afforded once only within twelve months to the same applicant.

SECTION VIII.—EXHIBITION.

1. There shall be an Annual Exhibition of Paintings, Sculptures, Engravings, and Designs, in which all Artists of distinguished merit shall be permitted to exhibit their works; it shall continue open to the public six weeks, or longer, at the discretion of the Council, and be under the regulations expressed in the bye-laws of the Society.

2. No Copy, with the exception of Paintings in Enamel, and Engravings which have not been elsewhere publicly exhibited, shall be admitted into the Exhibition.

3. No Needle-work, Artificial Flowers, Cut Paper, Shell-work, Models in coloured Wax, or any such performances, nor any Work of Art which has been publicly exhibited elsewhere for emolument, shall be admitted into the Exhibition of the Royal Academy.

4. No Picture shall be received without a Gilt Frame.

5. No Work intended for Exhibition shall be received after the time limited for the reception is expired.

6. Members to number their Works sent for Exhibition in the order of preference in which they may regard them, and such order to be observed by the Arranging Committee so far as a due regard to the general arrangement may admit.

7. As soon as the time limited for sending to the Royal Academy the Works of Art offered for Exhibition is expired, the Council shall attend immediately to receive or reject the same, which they have full power and authority to do.

8. The arrangement or disposition of the Paintings, Sculptures, Models, Designs in Architecture, &c., for public view, shall be entirely left to the Council, or to a Committee appointed by them.

9. No Picture shall be so placed in the Exhibition as to break the line in any of the Rooms, except the West Room.

10. The Works of deceased Members are eligible for Exhibition within one year only after decease.

11. No application for changing the situation of any Work of Art, after the Committee have finished the arrangements and the Members are admitted to view the Exhibition, can be attended to or permitted.

12. If, in consequence of accident, or from an unforeseen circumstance, any Member shall deem it necessary to retouch a Picture sent for Exhibition, he shall be at liberty to make application to the Council for permission to retouch his Work accordingly, for a space of time not exceeding one day. The decision of the Council respecting such application to be final, and on no consideration shall any Picture be removed from its place.

13. No person can be admitted into the Rooms before the Exhibition opens, the Council and necessary Servants excepted.

14. No Member of Council shall communicate with any Member of the Academy or other Artists on the situation of their Works, during the time of arrangement for Exhibition, without the consent of a majority of the Council.

15. Works sent for Exhibition being a trust reposed in the Royal Academy, no permission to copy them during the term of the Exhibition shall on any account be granted.

16. Exhibitors shall have free admittance to the Exhibition.

SECTION IX. — ANNUAL DINNER.

1. There shall be an Annual Dinner in the Great Room of the Academy, previous to the opening of the Exhibition; the invitations to which shall be issued by the President and Council.

2. The guests shall consist exclusively of persons in elevated

situations, of high rank, distinguished talents, or known Patrons of the Arts.

3. The President and Council shall not issue more than one hundred and forty cards of invitation to the Annual Dinner in the Exhibition Room, exclusive of those sent to the Members of the Academy and the musicians.

4. No subsequent invitations, to supply the vacancies occasioned by those who send excuses, shall on any pretext be allowed, with the exception of such vacancies as may be occasioned by Foreign Ministers, when, in the event of all or any declining, other guests may be invited.

5. No guest shall be invited to the Annual Dinner, unless he be proposed by a Member of the Council for the time being.

6. The Member of the Council who proposes any person for an invitation to the Annual Dinner, must give in the name in writing, signed by his own name; which proposition shall be inserted in the Book of the Council, for the examination of the Members.

7. No proposition for an invitation shall pass in the Council unless by ballot of the Members present. Two black balls to exclude.

8. In determining the invitations to the Annual Dinner, when the list of the former year is read, any name therein shall be put to the ballot, at the desire of an individual Member of Council, and two black balls shall exclude, as in the case of names newly proposed.

9. A copy of the above Resolutions and Regulations shall be laid upon the table of the Council by the Secretary, at the time of determining the invitations for the Annual Dinner.

LAWS RELATING TO THE SCHOOLS, THE LIBRARY, AND THE STUDENTS.

THE Schools of the Royal Academy are intended to provide means of instruction for Students of Painting, Sculpture, Architecture, and Engraving.

SECTION I. — ADMISSION OF PROBATIONERS AND STUDENTS.

1. It is required that applicants for admission should have already attained such a proficiency as will enable them to Draw or Model well. An acquaintance with Anatomy (comprehending a knowledge of the skeleton, and the names, origins, insertions, and uses of, at least, the external layer of muscles) is indispensable for those who are to pursue the branches of Painting, Sculpture, and Engraving.

2. A Painter is required to produce, as a specimen of ability, a finished Drawing in Chalk, about two feet high, of an Undraped Antique Statue; or, if of the Theseus or of the Ilyssus (the only mutilated figures admissible), it must be accompanied by Drawings of a Head, Hand, and Foot. Similar specimens will be required from Engravers.

3. A Sculptor must send a Model, either in the round or in relief, about two feet high, of an Undraped Antique Statue, accompanied by a Drawing in outline of a similar figure.

4. Prior to the delivery of the specimens referred to, the applicant must obtain from the Registrar, through the written request of any Member of the Academy, or other Artist or person of known respectability, a printed form, the blanks of which must be filled up and delivered, with the Drawings or Model, at the Royal Academy, on or before the 28th of June or the 28th of December, to be submitted to the first Council held in July or January. If approved of, the applicant will

be entitled to admission as a PROBATIONER, and three months are allowed in which to prepare within the Academy a set of Drawings or a Model and Drawings. The time of attendance to be from ten o'clock in the morning until three in the afternoon.

5. A Painter or Engraver will be required, during his probation, to make a finished Drawing in Chalk, not less than two feet high, from an Undraped Antique Statue, together with an outline Drawing or Drawings of the same figure anatomised, showing the bones and muscles, in one or two Drawings, with references to the several muscles, tendons, and bones contained therein.

6. A Sculptor will be required, during his probation, to produce a Model, in the round or in high relief, not less than two feet high, from a similar figure, together with an outline Drawing or Drawings of the same figure anatomised, showing the bones and muscles, in one or two Drawings, with references to the several muscles, tendons, and bones contained therein.

7. These Drawings and Models will be submitted to the Council, together with the Drawings or Models originally presented by the Applicant for admission as a Probationer. Should they be considered satisfactory by the Council, the Probationer will then be admitted as a Student of the Royal Academy for seven years, and receive a Ticket of admission from the Keeper.

8. Each Candidate to be a Student in Architecture shall present to the Council a Certificate either from an Architect Member of the Royal Academy, from the Royal Institute of British Architects, the Government Department of Art, King's College, London, the University College, or other public Institution for teaching Art and Science, certifying that the applicant has followed up the study of Architecture and Architectural Drawing, and has acquired a reasonable degree of proficiency in the same. The applicant shall further submit to the Council such Drawings (not necessarily made for the occasion) as he may think suitable to show the extent of his proficiency: such Drawings being declared by him in writing to have been executed wholly by him, and the same being attested by the

persons recommending him, to the best of their knowledge and belief. If such Certificates and Drawings are approved by the Council, the Candidate shall be required to make, in the Royal Academy, under the inspection of the Keeper, such Drawings or Designs as may be required — the subjects to be determined by the Council — and for preparing which twelve consecutive days will be allowed; which Drawings, together with the Certificate before referred to, shall be laid before the Council, and, if approved, the Candidate will be admitted as Student for seven years, in like manner as other Students.

9. Those who have been unsuccessful in their first endeavours, can renew their application at any subsequent period, by again going through the prescribed forms.

10. If any Candidate shall be found endeavouring to impose on the Academy by presenting, as specimens of his talents, Drawings or Models not of his own performance, he shall be declared incapable of being admitted a Student of the Royal Academy.

11. *All instruction in the Academy is gratuitous, the Student providing his own materials.*

SECTION II. — SCHOOLS.

The Schools for the Study of the Human Form consist of two departments, termed respectively the Antique School and the School of the Living Model; the former appropriated to the study of the best remains of Ancient Sculpture, and the latter to the study of Living Models either nude or draped.

THE ANTIQUE SCHOOL.

1. A sufficient number of Examples shall be placed before the Students of the Antique School, occasionally changed and varied as the Keeper shall direct.

2. No Student shall presume to move the Figures from the situations in which they have been placed.

3. When any Student has taken possession of a place, or view of a Figure, he shall retain a right to that place until his Drawing is finished: unless he should neglect to attend two consecutive evenings, in which case such right shall be forfeited.

4. When any Student, being a Painter in the Antique School, shall desire to be admitted to that of the Living Model, nude or draped, and the School of Painting, he shall procure a Certificate of attendance during one entire Course of Lessons in the Class of Perspective, and of attendance, either as a Probationer or as Student, at one entire Course of Lectures, and he shall deliver to the Keeper a finished Drawing of a Statue or Group, accompanied by finished Drawings as large as nature of a Hand and Foot. He shall also be required by the Keeper to make a Drawing in twelve consecutive sittings of two hours each from a Statue especially placed for that purpose, which, if approved by the Keeper, shall, together with the before-mentioned Drawings and Certificates, be submitted to the Council; and if, from the specimens produced, the Student shall be thought duly qualified, he shall be admitted to the School of the Living Model accordingly.

5. The same conditions are to be observed in the case of Students of Engraving in the Antique School, who are desirous of being admitted to the School of the Living Model and the School of Painting.

6. When any Student in Sculpture in the Antique School shall desire to be admitted to that of the Living Model, he shall procure a Certificate of attendance during one entire Course of Lessons in the Class of Perspective, and of attendance either as Probationer or as Student at one entire Course of Lectures; and he shall deliver to the Keeper a Model in the round of a Statue or Group, accompanied by finished Drawings as large as nature of a Hand and Foot. He shall also be required to produce a Model in the round or relief in twelve consecutive sittings of two hours each, from a Statue specially placed for that purpose, which, if approved by the Keeper, shall, together with the before-mentioned Certificates, Model, and Drawings, be submitted to the Council; and if, from the specimens produced, the Student shall be thought duly qualified, he shall be admitted to the School of the Living Model accordingly.

When any Student in Architecture is desirous of studying in the Antique School, he shall submit to the Council a Drawing from an Antique Statue, as is required of Painters, such Drawing having been made by him within the Academy under the superintendence of the Keeper. Should the Drawing be approved by the Council, he will be admitted to the Antique School as other Students.

SCHOOL OF THE LIVING MODEL.

7. The Model shall be set by the Visitor, and continue in the same attitude two hours, exclusive of the time required for resting: and each Model shall sit six or more nights, at the discretion of the Visitor.

8. While the Model is being placed, if the Visitor require it, the Students shall draw lots for their places, of which they shall take possession when the Model is ready.

9. The Students shall remain quiet in their places during the time the Model is sitting; and no Student shall be permitted to remain either in the Living Model or Antique School, unless he be employed in his immediate business as a Student of the Academy.

10. None but Members of the Academy, or Students of the School of the Living Model, shall be admitted when the Female Model is sitting; nor shall any Student under twenty years of age (unless he be married) be allowed to study from that Model.

11. Any Student who may be desirous of painting from the Nude Model shall submit to the Council a finished Drawing from the Male Model, which Drawing, if approved, shall admit such Student to that privilege. Students not admitted to paint from the Nude Model, to be restricted to the use of black, white and red Chalks.

12. For the especial study of the Head and Hands, a Model will be placed three days in each week, from which Students of the School of the Living Model will be allowed to draw.

13. Students who may be desirous of painting from such Model will be required to submit to the Council a finished Drawing in chalk of a Head and Hand, the size of life, from nature, which Drawing, if approved, shall admit such Student to that privilege.

THE SCHOOL OF PAINTING.

This School is intended to provide facilities for the more special study and practice of the art of Painting.

14. Students of the School of the Living Model being Painters or Engravers have the privilege of studying in this School.

15. Students in the Antique School may, by permission of the Keeper, submit to the Council a finished Drawing from a Statue or Group, accompained by a painting in Monochrome from a Head the size of nature, done in the Antique School, which, if approved of, shall entitle such Students to admission to the Painting School, to copy pictures by the Old Masters, or to such other mode of study as the Visitor shall direct, advice being given when necessary by the Curator with the sanction of the Visitor. Such Student to be admitted to that School for three months, during which he must prepare a specimen of his Painting, to be submitted for approval to the Council.

16. Students in Sculpture will have opportunities of Modelling and Drawing together, with Students in Painting, and, as far as the space at the disposal of the Academy permits, in other rooms, and from such other objects as the Visitor shall consider desirable.

TIMES OF STUDY.

17. The Antique and the School of the Living Model shall be open every day (excepting on Sundays and the times of vacation); the Antique from ten o'clock in the morning until three in the afternoon; in the evening from five o'clock to seven in the summer, and from five to eight in the winter. The School of the Living Model from five o'clock to seven in the summer, and from six to eight in the winter. The Painting School from ten o'clock in the morning until four in the afternoon.

SECTION III. — LIBRARY.

1. The Library shall be open every Monday (except during the Vacations) from ten o'clock in the morning until four in the afternoon; and on Monday, Tuesday, and Thursday evenings from five o'clock to eight, winter and summer.

2. No person shall be permitted to trace any Pictures, Drawings, or Prints; nor shall bread be used; nor any materials for drawing, except black-lead pencil.

3. No person shall take down any Book without giving notice of it to the Librarian, nor shall he be allowed to take down more than two books at a time: when he has done with them, he shall return them to their places under the Librarian's inspection.

SECTION IV. — PREMIUMS.

BIENNIAL DISTRIBUTION.

1. A Premium of the Gold Medal, with the Discourses of Sir Joshua Reynolds and other Books, shall be given for the best Historical Picture in Oil Colours, being an original composition, consisting of not less than three figures: the principal figure to be not less than two feet high, and the size of the Picture four feet two inches by three feet four inches.

2. A Premium of the Gold Medal, with the Discourses of Sir Joshua Reynolds and other Books, shall be given for the best Model of a Historical Bas-relief, or Alto-relief, to consist of two or more Figures, or for a Group in the Round; the height of the principal Figure in each to be not less than three feet, the projection of the Bas-relief not to exceed two inches, and that of the Alto-relief not to exceed five inches.

3. A Premium of the Gold Medal, with the Discourses of Sir Joshua Reynolds and other Books, shall be given for the best-finished Design in Architecture. The Design to be as

large as an entire sheet of double elephant will admit, and to consist of one or more plans, an elevation, section, and perspective view.

4. A Scholarship, to the amount of £25, may be added by the General Assembly to the Biennial Gold Medal, in each class, viz.: Historical Painting, Sculpture, and Architecture; such Scholarship may be granted by the General Assembly for one year, and may be renewed by the Council for a second year, the Academy reserving to itself the power to withhold, in the first instance, such Scholarship when the work offered in competition shall not be deemed of sufficient merit.

The Scholarship cannot be held together with the Travelling Studentship.

5. A Premium of the Gold Medal, called the Turner Gold Medal, shall be given for the best Landscape in Oil Colours. Size, four feet two inches by three feet four inches.

6. The subjects for all these compositions shall be determined by the President and Council.

7. Students purposing to compete for these Premiums must declare their intention, by letter, to the Keeper, on or before the 1st day of October; and the Candidates are to attend on the 14th day of November, in the Royal Academy, to give a proof of their abilities, by making an original sketch in the presence of the Keeper, from a subject selected by him.

8. The time allowed for making these sketches shall be five hours, from ten in the morning till three in the afternoon.

9. The Candidates for the Historical Picture and the Landscape are to make their sketches in Oil Colours.

10. No Student shall be admitted a Candidate for the Gold Medals in Painting and Sculpture who has not duly attended the Lectures, the Class of Perspective, and the Schools. Nor shall any Student in Architecture be admitted a Candidate for the Gold Medal, unless he has attended a Course of Perspective as well as the Lectures.

11. The following Silver Medals shall also be given to the Students, viz.: —

For the best Painting of a Figure from the Life in the School of the Living Model.

For the best Painting from the Living Draped Model, size of Life.

For the best Drawings and the best Models, in the round or in bas-relief, of Academy Figures, done in the School of the Living Model.

For the best accurately-figured Architectural Drawings, from a given subject, the measurements to be made by the Students.

For the best Drawings and the best Models, in the round or in bas-relief, of a Statue or Group in the Antique Academy.

For the best Perspective Drawing in outline.

For the best Drawing exemplifying the principles of Sciography.

For the best Medal Die, cut in Steel.

And a £10 Premium for the best Drawing or Drawings executed in the Antique or School of the Living Model during the year, which Drawing or Drawings shall belong to the Academy.

12. The Student who shall gain the first Medal for the best Drawing or Model from the Life, shall also receive a present of Books, handsomely bound, with an inscription stating them to be a Prize conferred by the Royal Academy.

13. The Student who shall gain the first Medal for the best Architectural Drawing as above described, shall also receive a present of Books, bound and inscribed.

14. Students who shall gain the first Medal for the best Drawing of a Statue or Group, and the first Medal for the best Model of a Statue or Group, shall also receive a present of Books, bound and inscribed.

IN THE INTERMEDIATE YEARS.

15. The following Silver Medals shall also be given, viz.: —

For the best Painting of a Figure from the Life, in the School of the Living Model.	Done in the Academy.
For the best Painting from the Living Draped Model.	
For the best Drawing of an Academy Figure.	
For the best Model of an Academy Figure.	
For the best Drawing of a Statue or Group.	
For the best Model of a Statue or Group.	

For the best accurately-finished Architectural Drawing.

For a Perspective Drawing in outline.

For the best Drawing exemplifying the Principles of Sciography.

For the best Medal Die, to be cut in Steel.

And a £10 Premium for the best Drawing or Drawings executed in the Antique or School of the Living Model during the year, which Drawing or Drawings shall belong to the Academy.

16. All the Students who are Candidates for the Premiums offered in the Schools of the Antique, the School of the Living Model, and the Living Draped Model, are to enter their names at the times specified in the Annual Premium List; and the Drawings, Models, or Paintings done in the Academy shall, during their progress, and when finished, be left with the Keeper. Students whose works are executed out of the Academy are to declare their intention, by letter, to the Keeper.

17. Every production, whether in Painting, Sculpture, or Architecture, presented for Premiums, and not executed within the walls of the Academy, shall be properly attested to be the sole performance of the respective Candidate, by any Member of the Academy, or other Artist or person of known respectability; and any Embellishment, either of Figures, Ornaments, or Landscape, introduced in the Drawings of the Candidates in Architecture, shall be entirely of their own performance.

18. No Student who has already obtained a Premium shall again receive a similar Premium in the same Class; nor shall any Student receive an inferior Premium in the same Class in which he had before obtained a superior Premium. No Student in the Life shall become a Candidate in the Antique Class.

19. The Pictures, Models, and Designs, for all the Premiums, shall be delivered to the Keeper of the Royal Academy on the day specified in the annually printed Premium List.

20. All the Works of Candidates for Premiums shall first be laid before the President and Council, and not admitted into the competition without their approval.

21. The Works accepted by the Council shall be arranged for inspection on November 30, and shall remain in the Academy until the Prizes are delivered.

ANNUAL DECISION AND DISTRIBUTION OF PREMIUMS.

22. On December 1, annually, the General Assembly of Academicians shall inspect the different performances offered for Premiums; and before the Prizes are adjudged, a decision shall be taken in each Class successively, to determine whether or not a Premium shall be given in that Class, and if any, whether the principal Premium shall be given, and whether more than one shall be given. The Prizes shall then be adjudged, by ballot, which shall not be opened or declared until December 10 (the anniversary of the institution of the Royal Academy), when the Premiums shall be delivered to the successful Candidates.

23. The Academy reserves to itself the power of withholding the Premiums and the Scholarships of £25 altogether, when the Works offered in competition shall not be deemed of sufficient merit.

SECTION V.—PRIVILEGES OF STUDENTS.

1. Students of the Royal Academy shall have free access (for the purpose of study) to the Schools to which they have been regularly admitted, at all the stated hours, during the space of seven years. They shall also have the privilege of attending the Lectures of the Professors, the Library, and the Annual Exhibition. Those only who shall obtain First-Class Silver Medals, or higher Premiums, shall retain the privileges of a Student for life; but although, except in this case, the privileges of a Student cease at the expiration of seven years, the Council have the discretionary power of granting an admission to the Schools, the Library, and Lectures, for one year, to those who have been formerly Students: which indulgence may from time to time be renewed, provided the attendance has been regular; but such Annual Students cannot compete for the Premiums offered by the Academy.

2. The names of those Students who have gained Gold Medals, or the first Silver Medals, at the Biennial Adjudication, for Drawings or Models from the Life, or the first Silver Medal

for the best Drawing in Architecture, shall be placed in separate Lists, in a conspicuous part of the Academy, with a statement of the particular Prizes they have obtained.

3. The Royal Academy will, in times of peace, enable a Student from among those who have obtained Gold Medals, to pursue his studies on the Continent for the term of two years. He shall be elected from each of the Classes—Painting, Sculpture, and Architecture, in rotation, and shall be allowed the sum of £60 for his journey and return, and the sum of £100 annually for his expenditure.

4. In particular cases, to be decided by the Council, the Travelling Studentship in Painting or Sculpture may be exchanged for an allowance, to assist the successful Candidate to prosecute his studies at home. The sum so allowed to be £100, to be granted for one year, renewable by the Council for a second year, satisfactory evidence being produced that he has made good use of the advantages afforded him.

5. A Travelling Studentship for one year, with an allowance of £100, shall be annually offered to all Students in Architecture, except during the term allotted to the Gold Medal Student in Architecture. Candidates to be allowed a limited time to produce, in the Academy, an original design; the subject to be selected by the Council.

6. No Student to be allowed to enter this competition unless he shall have attended a Course of Lectures in Architecture, and a Course of Lessons in the Class of Perspective.

SECTION VI.—GENERAL REGULATIONS.

Students of the Royal Academy shall implicitly observe the following Regulations:—

1. Each Student, immediately after his admission, shall declare his place of residence to the Keeper of the Royal Academy, and also whenever he removes, so that it may at all times be known.

2. When a Student is admitted, he shall receive an Ivory Ticket, marked with his name and the date of his admission. When he attends the Schools, the Lectures, or the Exhibition he shall produce his Ticket to the Doorkeeper, or to any of the Officers of the Academy who may require it, to identify him as a Student.

3. Each Student in the Antique shall write his name in the Book placed in the Hall every time he attends; and the Students attending the School of the Living Model, Painting School, Perspective Class, Library, and Lectures, shall write their names in books placed in the respective rooms.

4. The Students shall at all times, within the Royal Academy, behave with that respect which is due to an Institution subsisting under the gracious protection of the Sovereign, and particularly towards those who have the office of instruction, or who are entrusted with the care and direction of its concerns.

5. At the Public Lectures, Students shall place themselves only on those seats appropriated to the Class to which they immediately belong, viz., the seats of the *Antique* School, the *Living Model*, or those of the *Permanent Students*. Those who have obtained Gold Medals, shall be entitled to the first seats in this Class. Students in Architecture, who have not been admitted into the School of the Living Model and who have not gained a Premium, shall be classed with those of the Antique School.

6. Every Student shall carefully observe silence during the Lectures, and refrain from giving any public mark of approbation or disapprobation, and shall, on no occasion whatever, come within the space allotted to the Members and Visitors.

7. Any Student who shall take away, wantonly or intentionally deface, or otherwise damage, the Casts, Books, or any other part of the property of the Royal Academy, shall be liable for the value of the same, or may be expelled from the Academy.

8. No Student shall introduce any person whatever into the Schools of the Royal Academy, or any part thereof.

9. No Student, unless he have been regularly admitted into the School of the Living Model, shall be permitted to enter that School.

10. Each Travelling Student, on his return, will be required to submit to the Council a specimen or specimens, showing the result of his studies while abroad.

11. Before the expiration of the term allowed to any Student sent abroad by the Academy, notice shall be given to the Students qualified in the succeeding Class, that if they desire to become Candidates, they must, within four months, deliver to the Keeper a recent and attested specimen of their abilities which specimens will be submitted to the General Assembly, and the election take place one month previous to the departure of the successful Candidate.

12. Any Student sent abroad who may be guilty of immoral or disgraceful conduct, sufficient evidence thereof being laid before the Council, shall, with the concurrence of the General Assembly and the sanction of Her Majesty, be immediately recalled and his Pension discontinued.

13. In case of the death of a Student on the Continent, or of his being recalled on account of improper conduct, a successor shall be immediately appointed from the succeeding Class, in the manner above prescribed.

14. The List of the Students shall be laid before the Council at the end of every year, with a Report by the Keeper of the attendance of each Student, taken from the Books placed in the several Schools for that purpose. His application will be the subject of a regular and strict enquiry; and unless a sufficient apology or explanation be made to the Council through the Keeper, the names of all who shall be found to neglect the advantages offered to them by this Institution shall be erased from the List of Students.

15. If any Student be guilty of improper conduct within the Academy, or do not punctually comply with the Rules and Orders established, it is in the power of the Council to reprimand, suspend, or expel him. And further, if any Student conduct

himself in a dishonourable manner out of the Academy, so as to disgrace the character of a Student of this Royal Establishment and the profession of the Arts, the Council, on satisfactory evidence being produced, will strike his name from the List of Students; in which case he shall not afterwards be readmitted.

SECTION VII.—VACATIONS.

There shall be three Vacations in the year. The *first*, of a fortnight, at Christmas. The *second*, to commence some time in the month of March, and terminate as will be annually determined by the Council. The *third*, to commence on September 1, and end on the Feast of St. Michael.

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